SERVICE DES ANTIQUITÉS DE L'ÉGYPTE

CATALOGUE GÉNÉRAL

DES

ANTIQUITÉS ÉGYPTIENNES

DU MUSÉE DU CAIRE

Nos 51001-51191

TOMB OF YUAA AND THUIU

PAR M. J. E. QUIBELL

LE CAIRE
IMPRIMERIE DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

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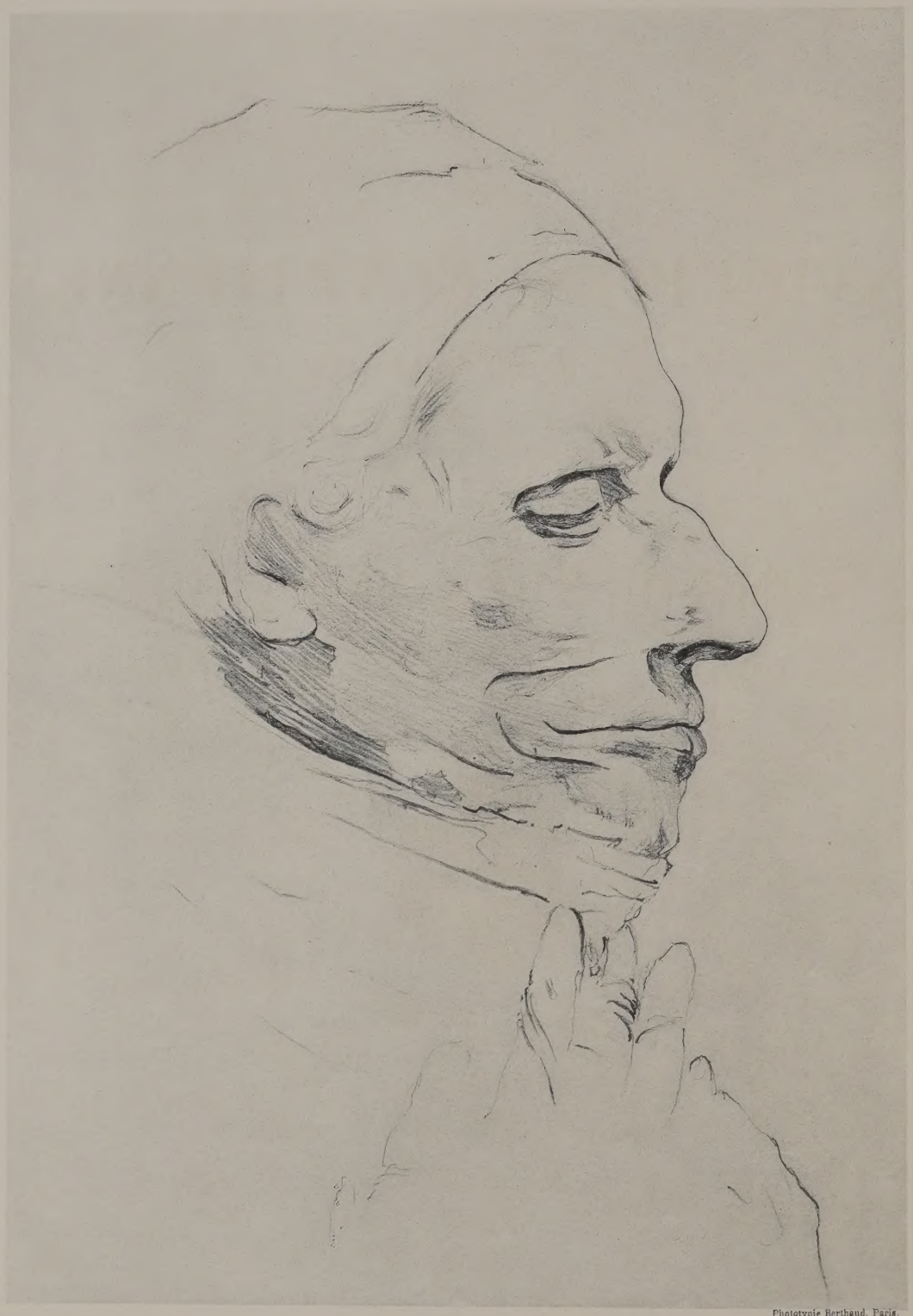

Phototypie Berthaud, Paris.

MUMMY OF YUAA.

(From a sketch by J. Lindon Smith.)

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INTRODUCTION.

The tomb of Yuaa and Thuiu was discovered in February, 1905, in the course of excavations directed by the agents of the Antiquities Department, at the expense of Mr. Theodore M. Davis; the clearing, packing and transport were at the cost of the Department. Work for this season had begun on 17th December, 1904, and the first task was to continue the examination of the little side valley to the east of the main route, in which, in previous years, the tombs of Hatshepsut and Thoutmosis IV had been found. The flanks of the hills were scraped over by the workmen until the loose upper surface of chips, natural and artificial, had been removed and the untouched rock was bared. For some weeks nothing of any importance was discovered and on the south side of the wady the clearance had reached nearly to the road-way.

On the north side of the little valley there are two tombs that have long been known and are numbered 3 and 4. The first is of the time of Rameses III, the second bears the name of Rameses XII. Between them lies a great bank of chips, evidently artificial, and evidently untouched for a very long while, for every chip is burnt outside to a dull red. Most probably they are the chips thrown out when these tombs, nos 3 and 4, were dug.

It occurred to me that there was a chance, if a poor chance, that in this spot an older tomb might have existed, been robbed, partly covered over again, almost forgotten and finally buried by the workmen of the two later Ramessid kings. The idea attracted Mr. Davis, who thought it worth while to go to some expense to settle the question, and a trench was promptly made into the middle of the bank. Before many days the corner of a shaft was found; a wider clearance had to be made to render the descent into the well safe and it was not till the evening of the 12th of February that access to the tomb was first obtained, and then only with difficulty; the real opening was on the morning of the 13th, when T. R. H. the Duke and Duchess of Connaught, M. Maspero, Mr. Davis himself and several other personages, went down into the chamber.

Later in the day the present writer, who had been one day away on duty at

Edfu, arrived and took charge of the clearing of the tomb and of the transport of the objects to Cairo. In all this work, which occupied three weeks, he had the help of Mr. A. E. P. Weigall and of Mr. J. Lindon Smith who took a full share of all heavy tasks. He has also to thank Mr. Ayrton and Count Malvezzi dei Medici, who helped several nights in watching.

The sketch of the head of Yuaa which forms the frontispiece is from the pencil of Mr. J. Lindon Smith and was given by the artist.

The tomb is one of the smallest in the valley. From the mouth a steep stair of 15 steps descends, then comes a more gently sloping passage and a second short stair; at the bottom of this is the door into the tomb chamber. The entrance had been blocked with dry rubble, daubed on the outer side with mud; the mud only served to bear a series of imprints of a large seal. At the foot of the wall the bowls were found, still filled with mud, which had been employed by the mason. One corner of the dry wall had been broken down and through the opening we could see the crowded contents of the tomb. For even before the robbery the chamber must have been very full, and after the thieves had broken in the sides of the outer coffins, upset the lids in different directions and piled the heavy objects upon the lighter, the floor was so covered that it was almost impossible to move without doing damage, and more than a week's work was required before we knew all that the tomb contained, before indeed, we could penetrate to the end of the chamber.

But some things could be seen on the first day; there were two black rectangular outer coffins, gilt coffins and lids, one lined with silver, and, a circumstance of extreme rarity, the silver was still, in many places, bright. On the right hand, in the furthest corner, we could see a canopic box, near it wooden vases scattered on the floor and two Osiris beds leaning against the wall. On the left a part of the floor was deeper than the rest and this depression was filled with large earthenware jars : on them stood a chariot with some bright gilt ornament, and in the corner, jammed between two walls, was a gilt coffin.

The risk of robbery was very real even though we had a guard of soldiers, and it was felt by the Director General that the objects must be hurried to Cairo very quickly.

Plans and sketches were made so far as was possible, and the objects, as they were brought out, were photographed and packed.

By dawn on March 3rd all was ready for transport and 120 men started to carry the cases down to the river. The day was, unfortunately, a very hot one and the work so severe that 70 men gave up soon after midday : the stronger ones

held on till nearly 9 at night, when we had got the boxes as far as the river. The next morning they were put on the railway and arrived under a police guard safely at the Museum.

Notwithstanding all the care taken, the few picked Kurna workmen whom we employed in packing managed to steal some fragments; these are believed to have been all recovered, bought back for us from the dealers by various friends.

The small size and rough execution of the tomb are in curious contrast with the beauty of its contents. Most of the walls are very rough, none are finished and decorated. In the chamber itself there must be inequalities of surface of o m. 3o cent.; the limestone breaks readily with a conchoidal fracture and is not easily dressed.

No dust had fallen from the roof; the metal surfaces were singularly bright and clean, much more brilliant, as it seems to me, than they now show in the Museum.

On the walls that are fairly smoothed, as in the sloping passages, there are a series of black dots about o m. 4o cent. apart, dividing the wall into squares.

Some details may now be given of the position of the objects in the tomb. As a guide a diagram has been prepared in which an attempt is made to show by a convention, the relative positions of the more important monuments, in a vertical as well as in a horizontal plane (see p. IV).

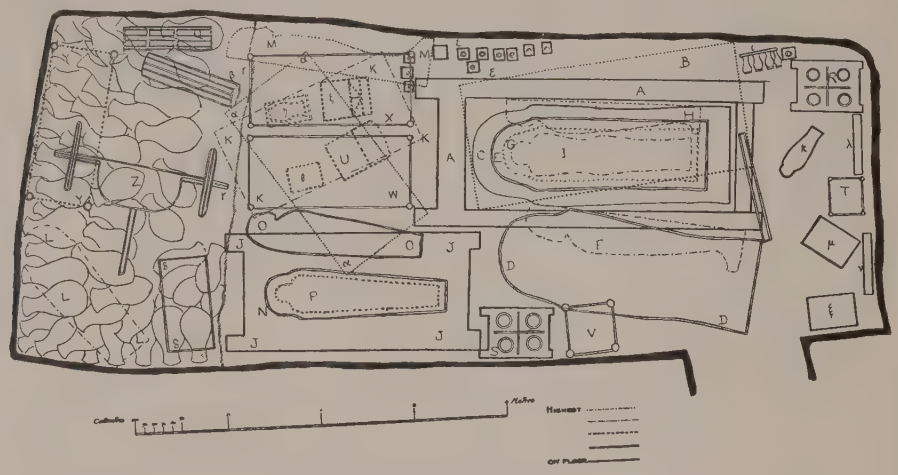
A great part of the north side of the tomb was occupied by the coffins of Yuaa: the outermost, which is not really a coffin but a kind of shrine or canopy to cover the rest, stood near the wall, leaving a narrow space.

The south side of the canopy had been broken down and the east end also lifted out of place, the heavy lid being left rather dangerously poised on very small bearing surfaces.

The lid of the next coffin had been thrown forward on its face towards the door, and was partly supported by the arms of the largest chair (n° 51113): the third lid was laid over it and the fourth and innermost tipped back on its side on the edge of the coffins, so that its silver lining was visible. In the innermost coffin we could see a broken gilt mask (n° 51008) and the mummy, which had evidently been carefully searched, for it was filled with scraps of torn blackened wrappings. The coffins fit rather closely one inside the other. Inside the lid of the smallest coffin but one lay the long staff with a prong (n° 51132), which had probably been laid beside the body, and a flake of stone that had served the robbers for a wedge.

Inside the next outer lid (n° 51002) lay the head of the last lid, the alabaster

vase with lotus handle (n° 51106), a cushion in good condition and the stuffing of another which had fallen to pieces. Under this lid, when it was moved, was found the recumbent figure of Osiris in limestone (n° 51107).



A. Canopy of Yuaa, n° 51001.
B. Its lid, n° 51001.
C. Second coffin of Yuaa, n° 51002.
D. Its lid.
E. Third coffin of Yuaa, n° 51003.
F. Its lid.
G. Fourth coffin of Yuaa, n° 51004.
H. Its lid.
I. Mummy of Yuaa, n° 51190.
J. Outermost coffin of Thuiu, n° 51005.
K. Its lid.
L. Second (gilt) coffin of Thuiu, n° 51006.
M. Its lid.
N. Third coffin of Thuiu, n° 51007.
O. Its lid.
P. Mummy of Thuiu, n° 51191.
Q. Cartonnage cage, n° 51011.
R. Canopic box of Yuaa, n° 51012.
S. Canopic box of Thuiu, n° 51013.
T. Ibex chair, n° 51111.
U. Gilt chair, n° 51112.
V. Largest chair, n° 51113.
W. Gilt bedstead, n° 51110.
X. Painted bedstead, n° 51108.
Y. Silvered bedstead, n° 51109.
Z. Chariot, n° 51188.
α. Side of coffin, n° 51005.
ϵ. Mat, n° 51187.
γ. Here the 18 boxes of provisions.
δ. Wig-basket, n° 51119.
ε. Ushabtis in their shrines.
ζ. Jewel box of Yuaa, n° 51117.
η. Alabaster vase, n° 51104.
θ. Jewel-case of Thuiu, n° 51118.
ι. Limestone vases on stand, n° 51102.
κ. Model coffin, n° 51054.
λ. Osiris bed.
μ. Box, n° 51115.
ν. Osiris bed.
ξ. Box, n° 51116.

The group of Thuiu's coffins on the south side had been more disturbed. The base of the outer one remained in place, the runners of the sledge facing west as in the other group. But the south side had been moved and propped against the wall, the lid thrown on to the bed close by and the long north side thrown over that. The two ends of the coffin remained in place.

The second coffin, the richly gilt one, had been removed; the lid was on the north edge of the tomb, above one of the beds, and the coffin had been thrust into the south-west corner of the vault, where it had jammed between the two walls and hung above the earthen jars.

The third and innermost coffin remained in place with the body inside it. The explanation of this curious fact probably is that the robbers found some difficulty in prising open the third coffin. They therefore lifted it out with its lid, cast the second coffin on one side and so gained more space in which to drill out the pegs which held the tenons of the lid.

On the base of the outer coffin lay three objects, the alabaster vase with liquid contents (n° 51105), the lid of the jewel-case (n° 51118) and the wig (n° 51185). North of these were the two beds (n°s 51110, 51108), side by side. On them and under the coffin-lids already mentioned were a wooden box painted white and containing the alabaster vase (n° 51104), the jewel box (n° 51118) and the gilt chair (n° 51112). Two pairs of sandals and the wooden handle of a mirror were on one of the beds : other sandals were on the floor beneath and around them. When the heavy lids were removed it was found that the gilt chair had one leg broken and that the jewel box of Thuiu contained nothing but two model hoes of wood.

The northern of the two beds was covered by a cloth of about 3 metres square. Below the beds was the wooden box painted blue and yellow and bearing the cartouche of Amenhotep III (n° 51114).

The canopic box of Thuiu was just to the east of the coffins, between them and the large chair; the runners of the sledge pointed west. The lid had been moved. The vases were packed tightly with cloth and the little mummiform packets with gilt heads were fixed in sawdust. The front pair of vases were dedicated to Hapi (left) and Amseth (right), the back pair to Kebhsennuf and Duamutf. They had not been moved for they correspond in position with the inscriptions on the outside of the box. In the other canopic box, that of Yuaa, the arrangement was somewhat different, for, while on the box itself the sequence of the gods was the same as in Thuiu, the positions of the vases of Hapi and Duamutf were reversed; this may be due to the robbers or to a mistake on the part of those who arranged the burial.

This canopic box was in the north-east corner; like the coffins and the similar box of Thuiu it was placed with the sledge pointing west. The lid had been moved and the heads of the alabaster vases were visible. Close by was the model coffin (n° 51054). Leaning against the wall were the two Osiris beds and between them

stood the ibex chair. In the south-east corner were the two boxes nos 51116 and 51115. The first contained four ushabtis, six model yokes, twelve model hoes, nine of them perfect, a bit of copper foil and a few grains of barley.

The other box, the lid of which had been moved and laid on the seat of the ibex chair (no 51111) contained one sandal, a bundle of rags, four lids of ushabti boxes, one ushabti and the clay seal which had fastened the box itself.

Between the canopic box and the great coffin were a lot of wooden vases, and also the set of limestone vases on a wooden base (no 51102).

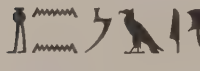
The west third of the tomb had been excavated to a metre deeper than the rest of the floor. The greater part of this sunken space was occupied by fifty-two large vases filled with yellow salts, wrapped up in bits of cloth. The chariot, its pole broken off short, a large mat made of reeds (no 51187) and the cage of cartonnage from the body of Thuiu all lay above the pots.

Along the west side was the third of the beds, the one with silver ornament; the basket for wigs was to the west of the coffins of Thuiu and above the pots. In the east and north part of the depression the eighteen boxes of dried provisions were piled.

The vases were heavy, some of them too heavy for one man to carry : many bore inscriptions in black ink. These were traced and Prof. Spiegelberg has transcribed the copies as follows :

6 examples.

3 examples.

 1 example.

7 examples.

As we observed the great weight and bulk of the objects crowded into so narrow and inaccessible a space one question was forced upon our attention.

How far were the great coffins prepared outside the tomb? How much fitting was done in the chamber itself?

It is possible that the three mummiform coffins of Yuaa were brought down already fitted one inside the other, heavy as they must have been, but it is certain that the outer canopy was set up in the tomb, for it is too broad to enter

the door. There is no break in the horizontal bands of text, so the gilt plaster was certainly finished in the tomb; indeed at one point traces of the patching can be seen. It is not at all likely that all the gold work was done in the tomb; if it were we should be forced to conclude that all the pitching was done there too, for the pitch in one place runs over the gold.

The outer coffin of Thuiu must have been also set up and finished in the tomb in the same way.

It is possible that the tomb was robbed very early, perhaps before the plaster work had quite dried. It was apparently only entered once. Nothing was done to hide the evidence of robbery on the inside, but the entrance was probably covered again by the robbers. The tomb was certainly not left open long or all the silver would have tarnished.

It is an old suggestion that the father-in-law of Amenothes III was a foreigner and one will naturally ask if the tomb affords any evidence for or against this theory. The only piece of evidence in its favour is the great variety in the spelling of the name. One may suppose at any rate that it was a rare name and difficult to render in hieroglyphs; it is possible that it was a foreign word. But if Yuaa had been a foreigner, surely in his funeral furniture some trace of his origin would have betrayed itself; yet the tomb is thoroughly and typically Egyptian.

The photographs in the following catalogue were taken by E. Brugsch Pasha : the text was written in the summer of 1905 but was kept back from the press so as not to interfere with Mr. Davis' publication. This appeared in 1907, a volume with many coloured plates from drawings by Howard Carter, a description of the objects by Mr. Newberry and an essay on the history of the family by M. Maspero. It was followed in 1908 by a separate publication of the papyrus in similar form, edited by Professor Naville. For the description of the two mummies I am indebted to Professor G. Elliot Smith F. R. S., and for the analyses in the appendix to Mr. Lucas and Mr. Pollard, both of the Survey Department. And, finally, if the copies have attained a measure of accuracy, this is thanks to the aid given by M. Maspero in correcting the proofs.

J. E. Q.

CATALOGUE GÉNÉRAL

DES

ANTIQUITÉS ÉGYPTIENNES

DU MUSÉE DU CAIRE.

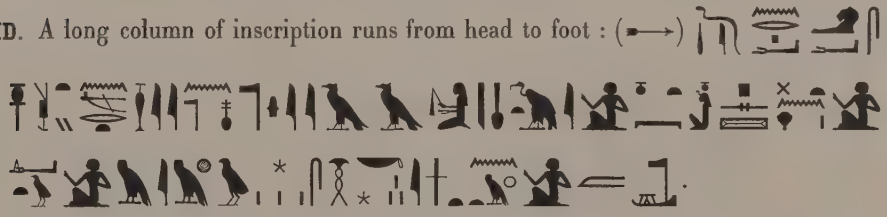
TOMB OF YUAA AND THUIU.

51001. Sledge-shaped canopy. — Wood. — Extreme length of base 3 m. 64 cent., length of coffin without runners 3 m. 22 cent., length of lid 2 m. 98 cent., breadth 1 m. 605 mill., height of body and base 1 m. 63 cent., height of lid 0 m. 53 cent., length inside 2 m. 90 cent., breadth inside 1 m. 235 mill. (pl. I).

This formed the outermost of Yuaa's series of coffins. It is in the form of a box on a sledge, but has no bottom and the coffin inside it rested on the floor of the tomb. It is covered with lustrous black pitch from which the ornament of gilt plaster stands out. Much of the gold is reddish in colour.

DECORATION AND INSCRIPTIONS.

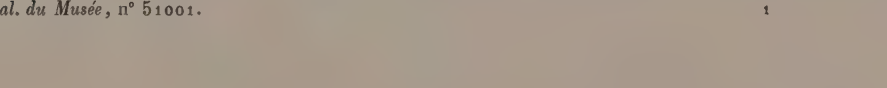
LID. A long column of inscription runs from head to foot : (⟶)



From each side of this run four strips which join on to the texts on the body of the canopy. On the right or west side they are : (⟵) I. —

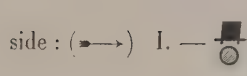
II. —

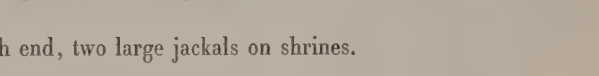
III. —

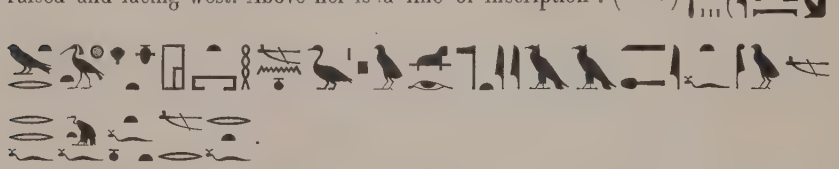


IV. —

. On the left or east

side : (→) I. —  II. —

III. — IV. — 
. At each end, two large jackals on shrines.

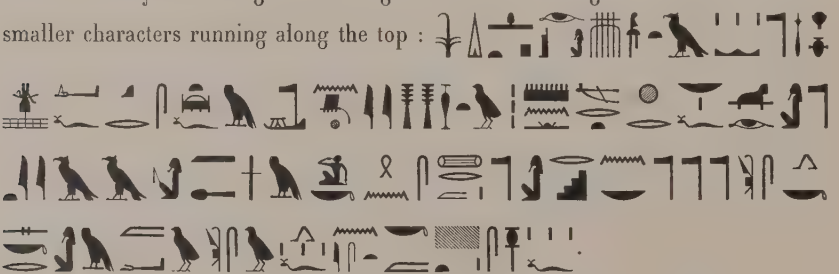
BODY OF CANOPY. — *North end.* This was the head end, the front end of the sledge, and was north in the tomb. On it is Nebthat standing on the sign with arms raised and facing west. Above her is a line of inscription : (→)  .

West side. This side is divided into five panels by four vertical bands of inscription which are the continuation of those on the lid. On the left is the figure of Thoth facing right; before him : (←)

. Next comes the figure of a god facing left, and the text

. Then figure of Anpu also facing left and

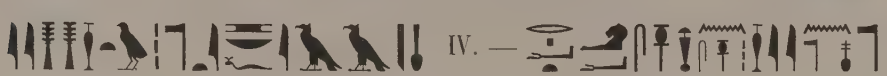
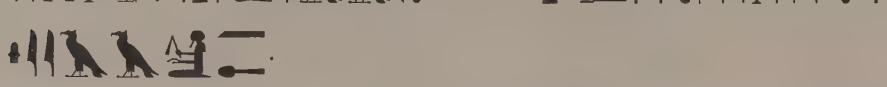
. The next figure is also jackal-headed, and is followed by a column :

. Lastly on the right is the figure of Thoth holding a standard surmounted by a sign and facing left. Above these figures is a line of text in smaller characters running along the top :  .

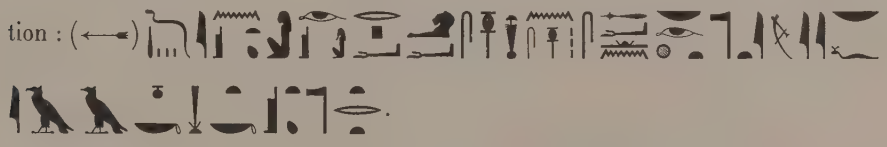
East side. Decorated, like the west, with five figures of gods, separated by four columns of inscription. The Thoth, at the head end faces left, all the others right, that is, towards the head of the dead man : the texts face also this way.

The gods are : at the head Thoth, holding his standard, Hapi, Anpu and Thoth

again. Before the standard of Thoth are here two sacred eyes surmounting a shrine. The texts, which are the continuation of those on the lid, are as follows : (→)

I. — II. — III. —  IV. — 

Above these figures is the top line : (→)

South end. The figure of Isis on the sign, facing west. Above her a line of inscription : (←) 

Technique.

The base is made of beams 1 m. 95 cent. long. Planks run to 0 m. 32 cent. in width, and the runners of the sledge are single pieces of wood, but there was clearly difficulty in getting timber of sufficient size; the front beam joining the two runners is supplemented at one end by a short piece dovetailed in to it. Some of the planks are straight sawn, but others have curved edges and have been made to fit with great economy of wood. Everywhere we see places where a weak piece or a knot has been cut out and a carefully trimmed piece of wood pegged in its place.

The figures and hieroglyphs are in relief, made in a layer of plaster 0 m. 003 mill. thick, backed with cloth, the cloth being, presumably, glued on to the wood. The plaster was gilt before the pitch background was laid on, as is shown by a number of splashes over the gold.

Preservation.

The ancient robbers had broken down the west side and forced off the south end. The side has lost some gilding and a few splinters, but the general preservation is good.

Bibl. : Th. Davis, *The tomb of Iouiya*, p. 1, pl. VI.

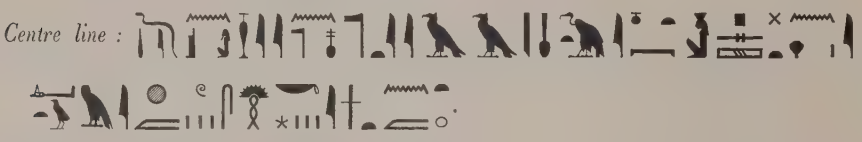
51002. Mummy-shaped sarcophagus. — Wood. — Length 2 m. 75 cent., breadth 1 m. 05 cent., height 1 m. 26 cent. (pl. II).

Covered with black pitch, but with the lines of inscription, the figures of the gods, the vulture on the breast, the face, hands and necklace of the mummy and alternate stripes of the wig all made of gilt plaster. The eyes are inlaid, the pupils of black glass, the white of the eye of marble, the eyelashes and eyebrows of blue glass.

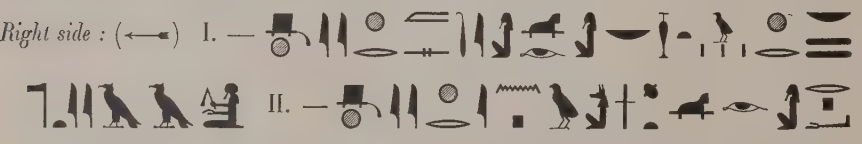
The dead man is represented with hands crossed on the breast : below them is the vulture with outspread wings, holding two ☥ signs in his talons.

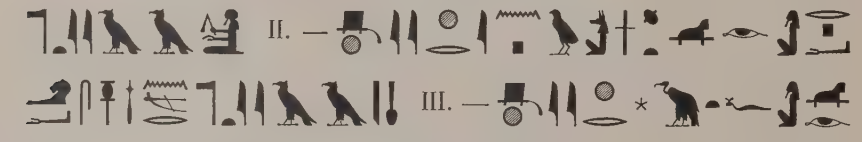
Inscriptions.

LID. A column of text is in the centre of the lid; from it four vertical bands descend on each side to near the base of the coffin. Round the edge of the lid runs a line of text which is interrupted by these eight bands. The texts are as follows :

Centre line : 

Vertical bands, taken in order from head to foot.

Right side : (⟵) I. — 

II. — 

III. —

IV. —

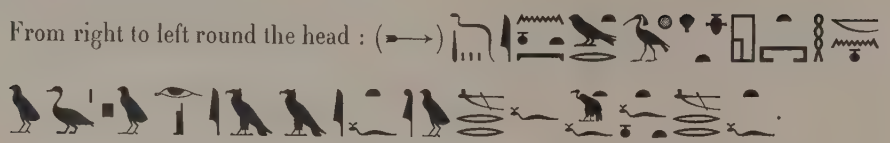
Left side : (⟶) I. —

II. —

III. —

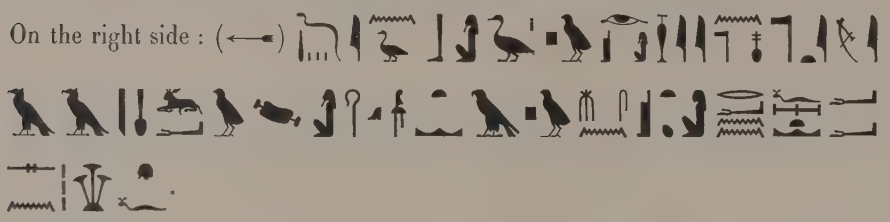
IV. —

Band round edge of lid, in four parts :

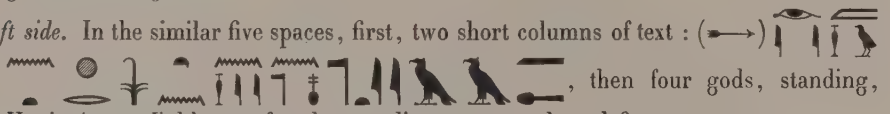
1. From right to left round the head : (→) 

2. Down left side : (→)

3. At the foot : (→)

4. On the right side : (←) 

COFFIN. — *Right side.* Separated by the four vertical bands are five figures, first, two sacred eyes above a shrine, then a god standing, Anpu, another Anpu, and another god, all facing left.

Left side. In the similar five spaces, first, two short columns of text : (→)  , then four gods, standing, Hapi, Anpu, Kebhsennuf and a standing mummy shaped figure.

At the feet is Isis kneeling on the sign, and with under her hands.

Preservation.

Nearly perfect, but the gold on the face and one hand has suffered through the coffin lid having been thrown over by the robbers in ancient times. The thin layers of plaster too are cracked through in many places.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 4.

51003. Mummy-shaped coffin. — Wood. — Length 2 m. 27 cent., width 0 m. 77 cent., height 0 m. 92 cent. (pl. III and IV).

Coffin and lid are covered with silver leaf : the inscriptions and the figures of gods are in gold, while parts of the lid are of glass inlay.

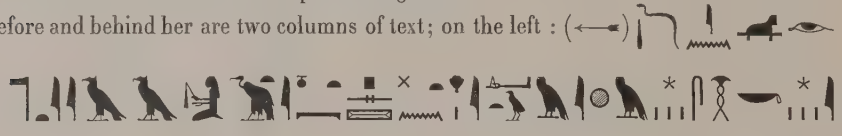
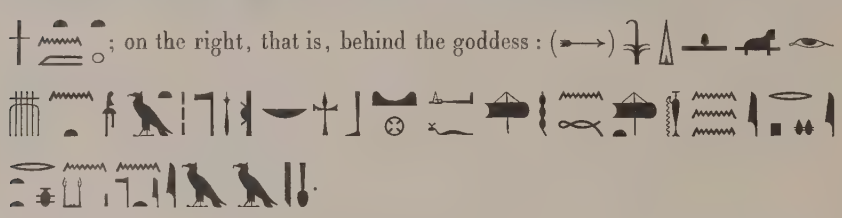
Decoration and inscriptions.

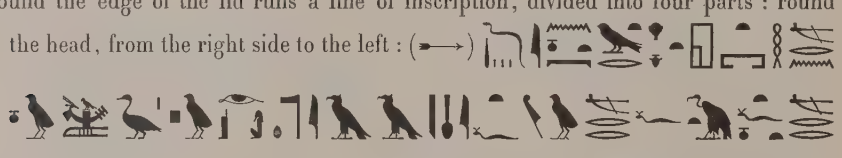
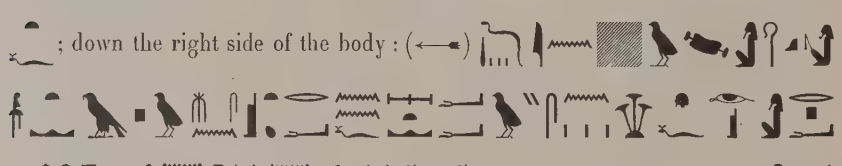
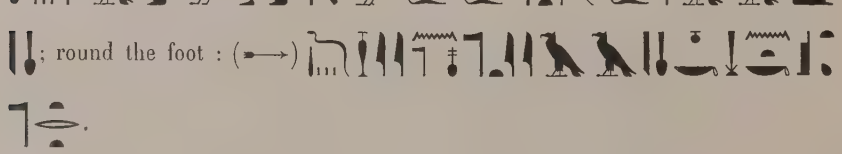
LID. The eyes are outlined in blue glass, the whites of marble, the pupils of black glass. The face is gilt, the wig decorated with alternate bands of gold and silver.

The necklace is composed of pieces of glass, light blue, violet blue and red, inlaid in the plaster and separated by lines of gilt.

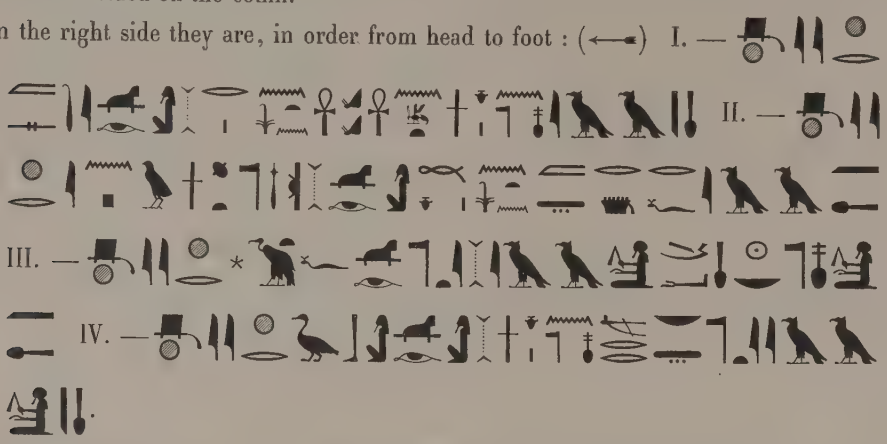
The hands are crossed on the breast : in the right is held a in the left a . The bracelets are of slips of dark and light blue glass, moulded to imitate rows of beads. The vulture on the breast is made of slips of dark blue glass separated by gold lines : only the head, neck and thighs are of light blue. All these bits of glass are carefully ground to fit : the head is also carved. The dark centres of the two signs are translucent carnelians.

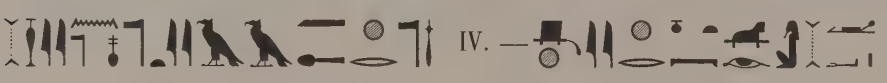
Below the vulture and extending to near the feet is the erect figure of Nut with hands raised facing left of mummy : she is modelled in low relief in gilt plaster, and is shown wearing the ordinary armlets, bracelets and anklets; over her dress she has a bead network. She stands upon the sign .

Before and behind her are two columns of text; on the left : (←)  ; on the right, that is, behind the goddess : (→)  .

Round the edge of the lid runs a line of inscription, divided into four parts : round the head, from the right side to the left : (→)  ; down the right side of the body : (←)  ; down the left side : (→) ; round the foot : (→)  .

Four bands of inscription run on each side from the middle of the lid to the edge and are continued on the coffin.

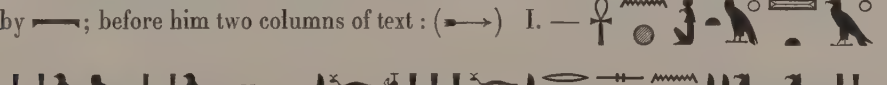
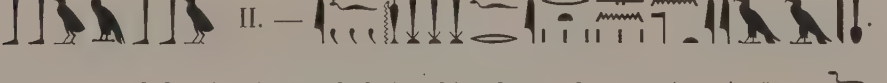
On the right side they are, in order from head to foot : (←) I. —  II. — III. — IV. — .

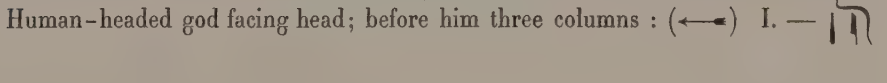
On the left side : (→) I. — II. — III. — IV. —  .

On the top of the head is the figure of Nebthat kneeling and facing to Yuaa's right, that is, to the east; below the feet is Isis, kneeling on a sign and facing west.

COFFIN. The alternate stripes of silver and gold, indicating the wig, are continued in the coffin. The remainder of each side is silvered and is divided by the four bands into five scenes, consisting generally of a god standing with his face towards the mummy's head, and with two or three columns of hieroglyphs before him. Figures and text are both gilt.

On the right side, going from the shoulder to the feet, these are :

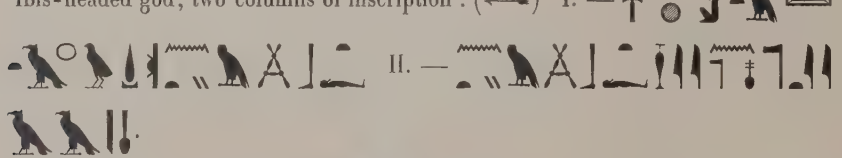
1. Ibis-headed god erect, looking towards the feet, holding the standard surmounted by ; before him two columns of text : (→) I. —  II. —  .

2. Human-headed god facing head; before him three columns : (←) I. — 

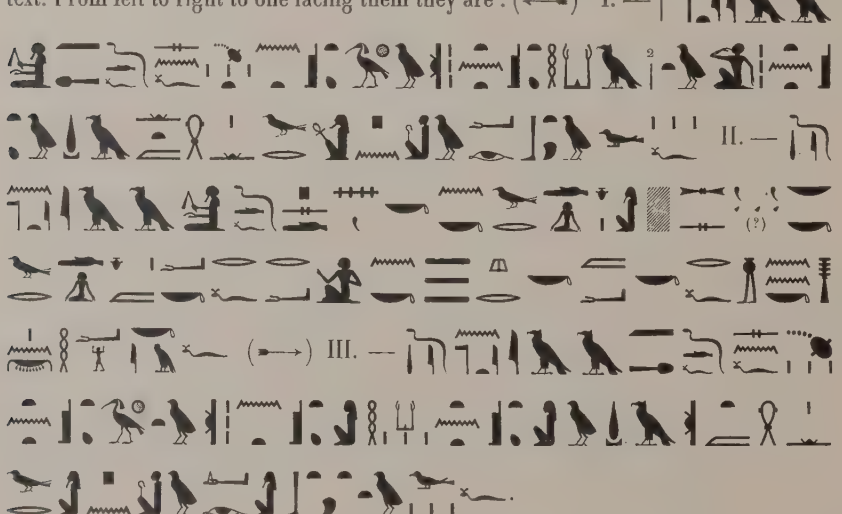
3. Jackal-headed god; before him three columns : (←) I. —

4. Jackal-headed god; again three columns of text : (←) I. —

5. Ibis-headed god; two columns of inscription : (←) I. —



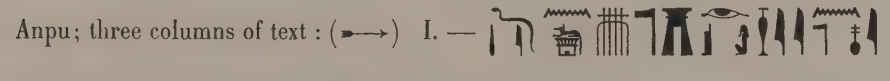
Below the feet are three large signs, , each on a ▬ : they occupy the whole field. Down the middle of each of the three signs are two vertical columns of incised text. From left to right to one facing them they are : (←) I. —



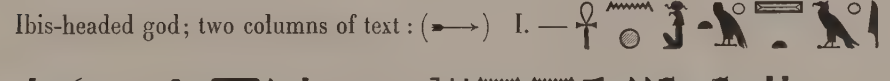
On the left side, the five scenes separated by the vertical bands are :

1. Opposite the shoulder, the figure of Thoth with ⟝ standard facing towards the feet : before him are the two sacred eyes, above the façade of a small temple. Above him are four short columns : (←)

2. Ape-headed god facing the head of the mummy; before him three columns : (→)

3. Anpu; three columns of text : (→) I. —  II. — III. —

4. Hawk-headed god; three columns of text : (→) I. — II. — III. —

5. Ibis-headed god; two columns of text : (→) I. —  II. —

INSIDE. Is covered with pitch; in the lid is Nut on ⟝ sign, facing left, with hands raised, wig and limbs in red line; eyes black.

In the coffin, on the base, Nut again, but in relief, and black. The face is well moulded; armlets and bracelets in relief : bead pattern on skirt.

Technique.

The lid is attached to the coffin by four tenons on each side. The thickness of the wood is about o m. o8 cent. The silver background was put on after the gold.

Preservation.

Being entirely covered with the thin plaster layer, this coffin is more damaged than the one outside it. The face has suffered from the robbers and the foot piece was torn off.

When the tomb was first opened the silvered surfaces were still bright like a slightly tarnished mirror, but within two days, long before the coffin was taken out, they blackened.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 6, pl. VIII.

51004. Mummy-shaped coffin. — Wood. — Length 2 m. 04 cent., breadth 0 m. 55 cent., height at feet about 0 m. 59 cent. (pl. III, IV, V, VI).

Decoration of outside.

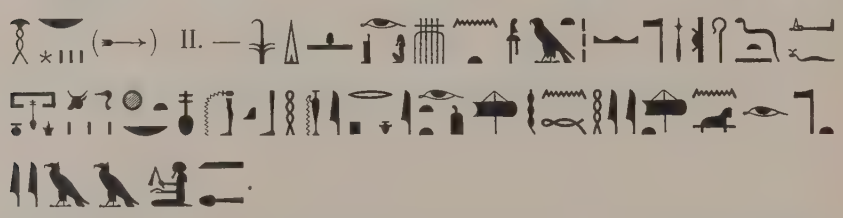
This handsome coffin is entirely covered with gold leaf : the necklace, the vulture and two columns of text on the lid are of coloured inlay, while the rest of the decoration is in the usual low relief on the gold. The inside of both lid and coffin is silvered, and covered with incised scenes and formulæ.

LID. The eyes are made as in the last lid, of black glass and marble set in blue glass : in the corners of the eyes is a little touch of red paint. The necklace is composed of pieces of coloured glass and of stone inlaid in the plaster. The light and dark blues are glass but the reds are mostly of translucent pebble. The vulture's head is of light blue glass with the eye of black and the beak dark blue : these pieces are carefully cut. The feathers are blue with red tips, the longest wing feathers blue only. Dark blue too are the claws, and the Ω signs and the thighs of the bird are light blue.

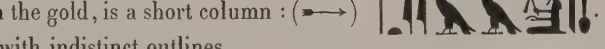
Below the vulture is the standing figure of Nut, with arms raised and the below her feet. Before and behind her are two vertical bands of inscription in inlaid glass.

They read : (←) I. —

(→) II. —



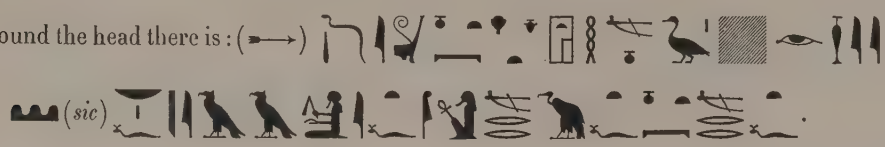
Below her feet, in relief on the gold, is a short column : (→)



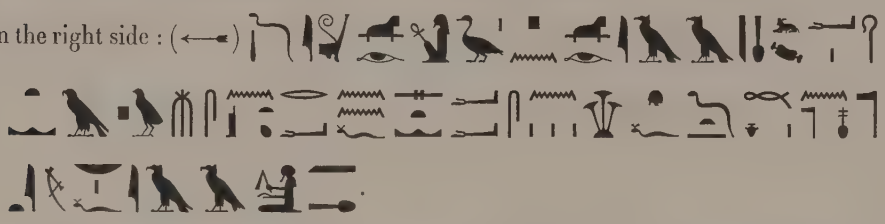
This is rather rubbed with indistinct outlines.

Round the edge of the lid runs a line of inscription, divided into three parts, one

round the top of the head from the right side to the left, the others down the two sides.

Round the head there is : (→) 

(*sic*)

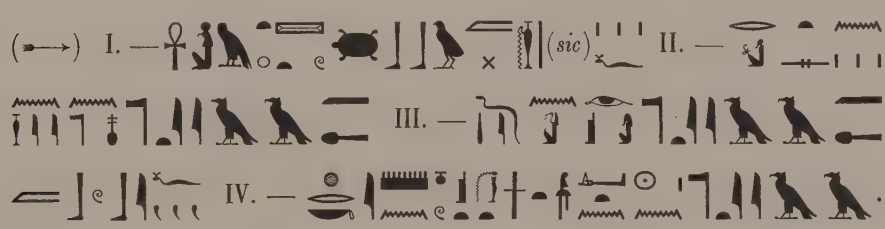
On the right side : (←) 

On the left side : (→)

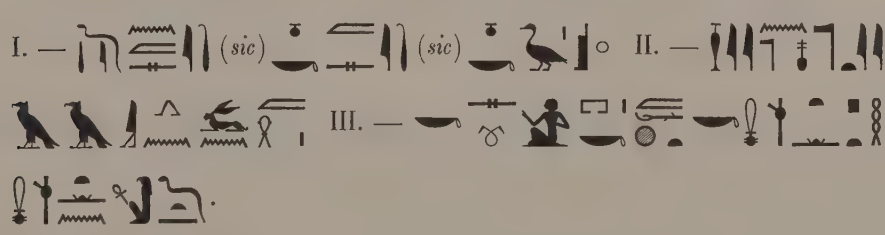
On the foot of the lid is the figure of Isis, kneeling, and facing east : she has a in her hand, the sign below her is on the coffin. There are, besides, four short bands on each side of the lid, which cut through the line along the edge and continue on the coffin : they consist of but few signs and are given with the main part of the formula below.

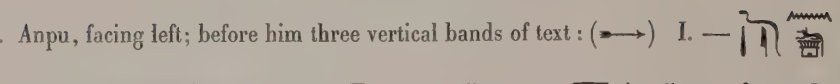
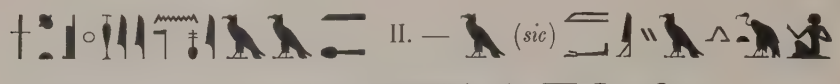
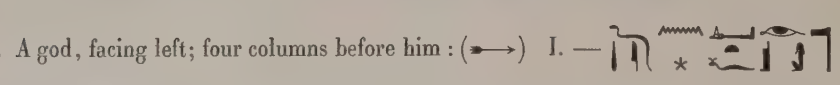
COFFIN. *Right side.* Five scenes.

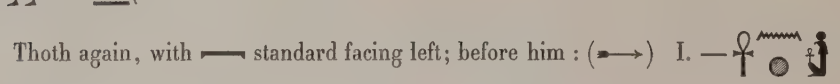
1. First, on the shoulder, Thoth facing right : before him this text in four columns :

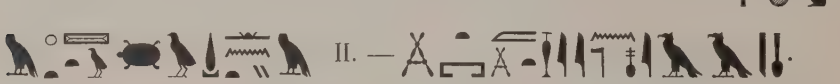
(→) I. — 

2. Then a god, facing left; before him three columns and a few signs : (→)

I. — 

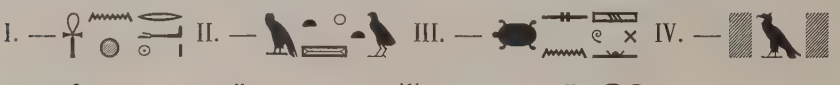
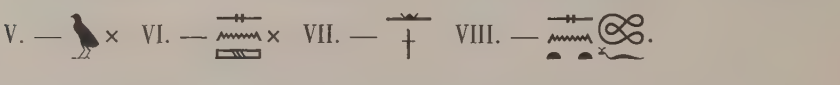
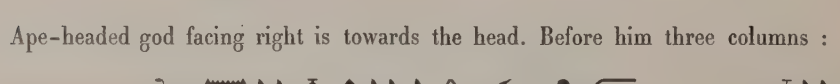
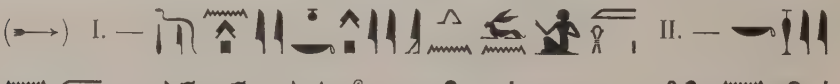
3. Anpu, facing left; before him three vertical bands of text : (⟶) I. —  II. —  (*sic*) III. —  .

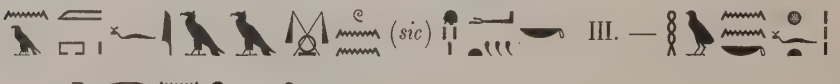
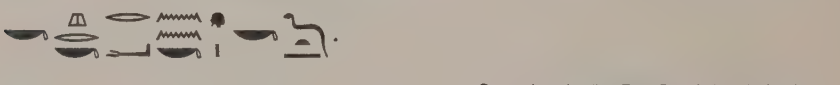
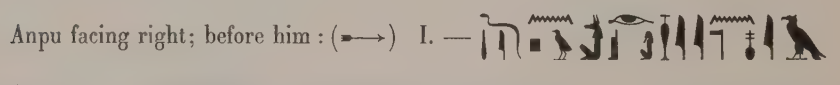
4. A god, facing left; four columns before him : (⟶) I. — II. — III. — IV. —  .

5. Thoth again, with ⟝ standard facing left; before him : (⟶) I. —  II. — .

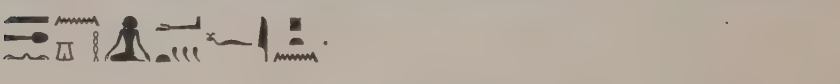
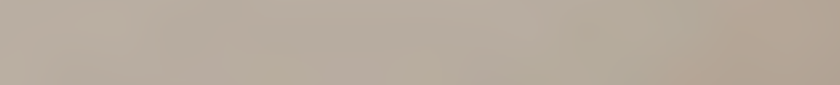
Left side. Again five scenes.

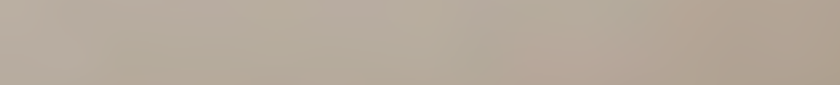
1. At the shoulder the two sacred eyes above a shrine : Thoth to right of them, erect, holding the ⟝ standard and facing left. Above are eight short columns : (⟵)

I. —  II. —  III. —  IV. — 

V. —  VI. —  VII. —  VIII. — .

2. Ape-headed god facing right is towards the head. Before him three columns :

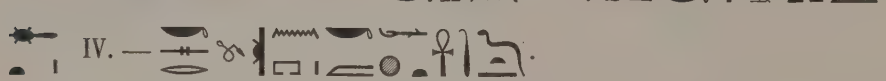
(⟶) I. —  II. — (*sic*) III. —  .

3. Anpu facing right; before him : (⟶) I. —  II. — III. — .

4. A god facing right; before him four columns : (→) I. —

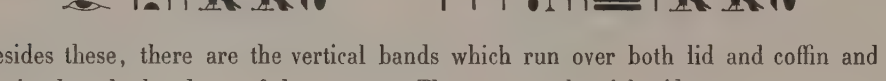
II. —

III. —

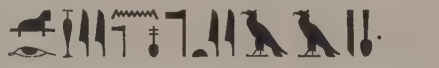
IV. — 

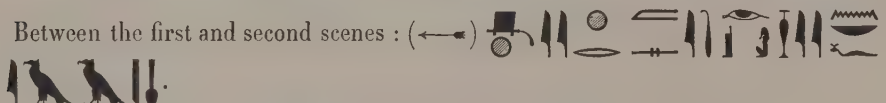
5. Thoth, with his standard, facing right; before him in three columns : (→) I. —

II. —

III. — 

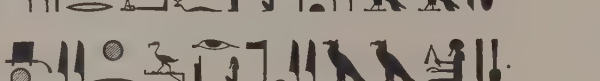
Besides these, there are the vertical bands which run over both lid and coffin and simulate the bandages of the mummy. They are, on the *right side :*

1. On the shoulder, behind Thoth : (←) 

2. Between the first and second scenes : (←) 

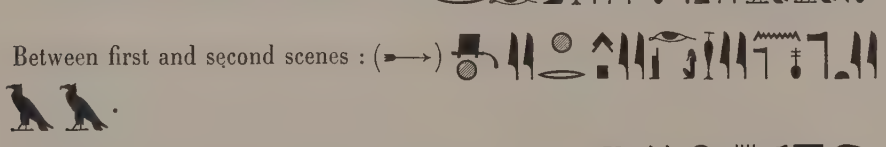
3. Behind Amseth : (←)

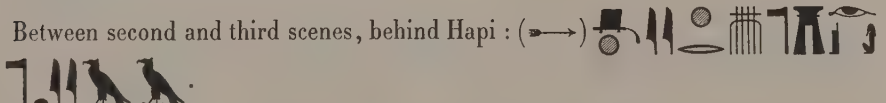
4. Behind Anpu : (←)

5. Behind Duamutf : (←) 

On the *left side* they are :

1. On the shoulder, behind Thoth : (←)

2. Between first and second scenes : (→) 

3. Between second and third scenes, behind Hapi : (→) 

4. Between third and fourth : (→)

5. Between fourth and fifth scenes : (→)

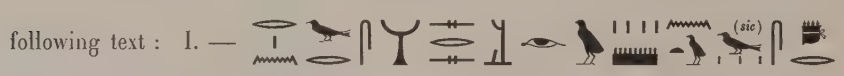
Decoration of inside.

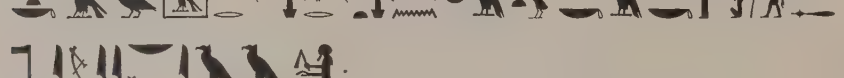
Both lid and coffin are covered with silver foil on a plaster backing, and on this the figures and text are incised.

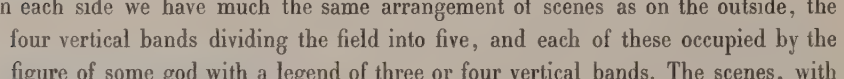
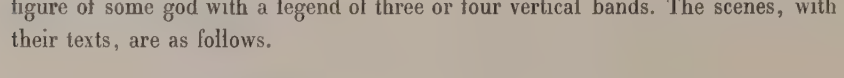
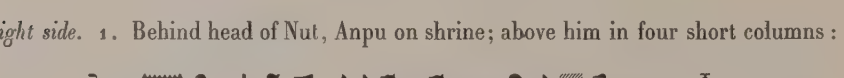
LID. The figure of Nut, facing right, occupies half the lid. Above her is her name, then a series of vertical lines connected with the wig on the outer face. The goddess stands on a *nub* sign and has a vertical band of text before her and behind. These

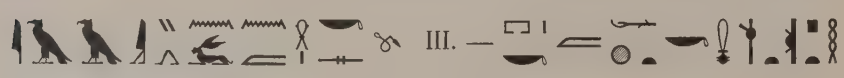
are : (⟶) I. — II. — .

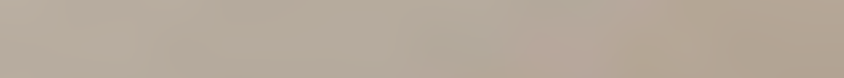
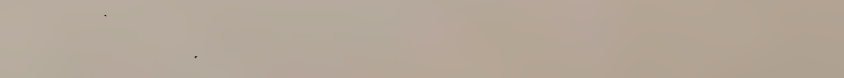
COFFIN. Again, on the floor, the figure of Nut. The unclothed parts of her body, and the fillet round her hair are of gold. She faces left. At the head is an ornament of parallel horizontal lines, the wig decoration again : between these lines is the

following text : I. — 





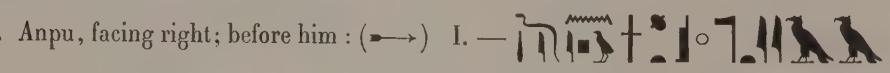
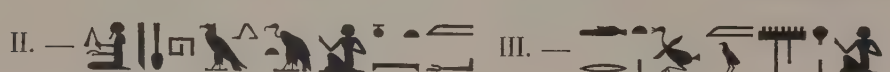
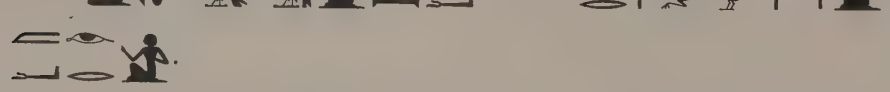
On each side we have much the same arrangement of scenes as on the outside, the four vertical bands dividing the field into five, and each of these occupied by the figure of some god with a legend of three or four vertical bands. The scenes, with their texts, are as follows.

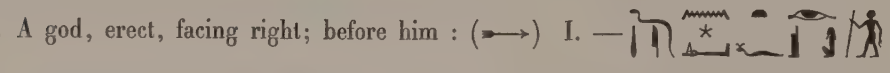
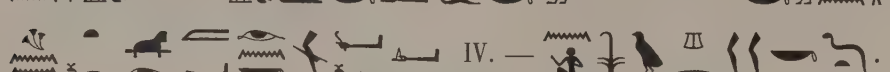
Right side. 1. Behind head of Nut, Anpu on shrine; above him in four short columns :

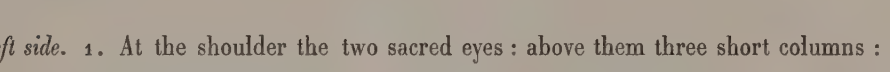
(⟵) Before

Anpu : (⟶) I. —

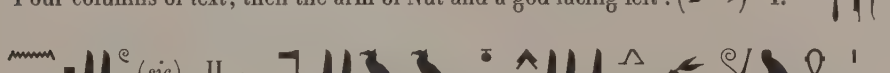
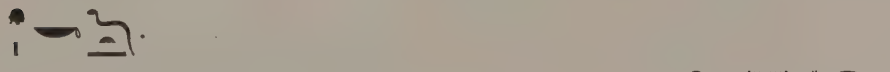
2. The next space is occupied by the upraised arm of Nut, and by the figure of a god facing right, *i. e.* towards the head. Behind him the first of the four vertical bands and these three columns :

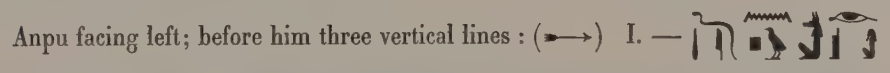
3. Anpu, facing right; before him : (→) I. —  II. —  III. —  .

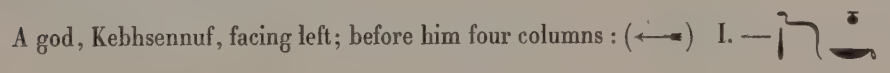
4. A god, erect, facing right; before him : (→) I. —  II. — III. —  IV. — .

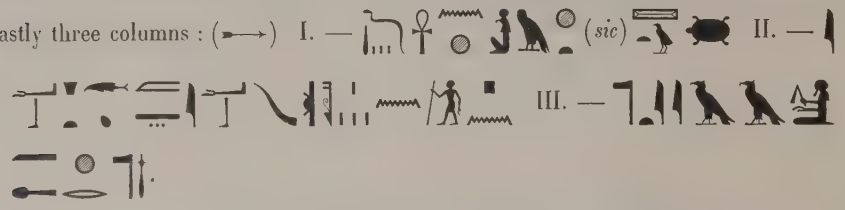
5. Lastly these four columns : (→) I. — II. — III. — IV. —  .

Left side. 1. At the shoulder the two sacred eyes : above them three short columns : (←) .

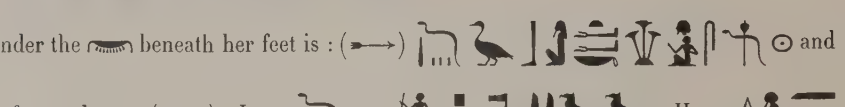
2. Four columns of text, then the arm of Nut and a god facing left : (→) I. —  II. —  .

3. Anpu facing left; before him three vertical lines : (→) I. —  II. — III. — .

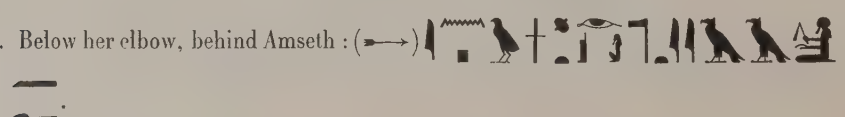
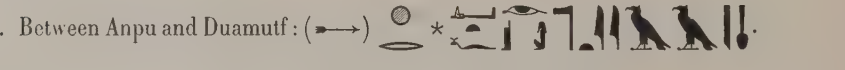
4. A god, Kebhsennuf, facing left; before him four columns : (←) I. — 

Lastly three columns : (→) I. — 

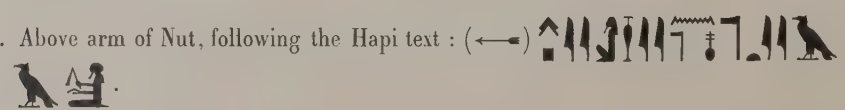
Before Nut's legs are two lines : (→)

Under the beneath her feet is : (→)  and four columns (→) I. —

The eight vertical bands which divide the above scenes are, *on the right side :*

1. Behind head of Nut : (→)
2. Below her elbow, behind Amseth : (→) 
3. Between Anpu and Duamutf : (→) 
4. Behind the last figure : (→)

On the left side they are :

1. Above arm of Nut, following the Hapi text : (←) 

2. On the other side of Nut's arm : (←) .

3. Behind Anpu, before the Kebhsennuf text : (←)

.

4. Behind Kebhsennuf : (←) .

All these bands have double lines on each side, the other texts single ones.

Technique.

As in the previous cases the gold leaf is laid on a thin plaster layer, backed with cloth. At one point on the right side of the coffin, where this plaster has fallen away, two signs are disclosed, incised in the wood. We may then suppose that the whole sarcophagus is inscribed below the plaster. The inlay was fixed with a yellow cement in holes cut in the plaster; the gilding was done afterwards. The hieroglyphs on the gold are made with less care and detail than in the coffin outside this : those in the small column under the Nut on the lid have particularly woolly outlines.

Epigraphy.

In the gilt letters the , *a*, and the , *tiu*, are distinguished. The inlaid signs in the two columns flanking the figure of Nut on the lid were made with much care. The materials and colours are the same as in the necklace. The bounding lines are of dark blue. has the midrib of dark and the leaf of light blue : is dark blue and red. Red too are and and signs that represent flesh, land or wood. But a bull's head is blue and this colour is the commonest.

Preservation.

The coffin shows many signs of alteration in ancient times. The name of Yuaa in the gold lettering outside is of different colour to the rest and has clearly been patched on, perhaps replacing another name. Inside too, on the silver, there are many places where the metal has been renewed, the new, dark patches generally, but not always, covering the name of the deceased. In the ancient robbery and since its discovery this coffin has suffered more than the others : for some reason the plaster falls away rather readily, leaving the cloth backing sticking to the wood. Most that is lost is from the upper edge of the coffin, and was knocked off by the robbers.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 9, pl. IX.

51005. Sledge-shaped outer coffin. — Wood. — Length of coffin 2 m. 49 cent., total length 2 m. 79 cent., total height 1 m. 30 cent., greatest breadth 1 m. 04 cent. (pl. VII, VIII).

This, the outermost coffin of Thuiu, differs from n° 51001 in size, in the shape of its

lid, which is of the sloping type common in Egyptian boxes, with the higher end rounded, and in its being a real box while the outer coffin of Yuaa has no floor.

Though of sledge form it could not have travelled on its runners, for there are three crossbars below them.

Decoration of outside.

Most of the surface is covered with pitch, but the bands of text and the figures of the gods are in gold leaf on plaster.

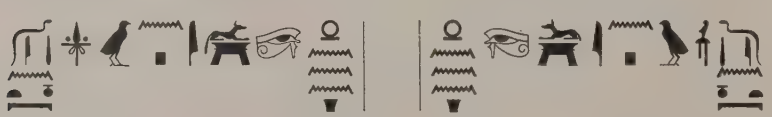
LID. On the top of the lid three columns of text run from the top of the curve to the foot end.

Right : (⟶)

Left : (⟵)

Centre : (⟵)

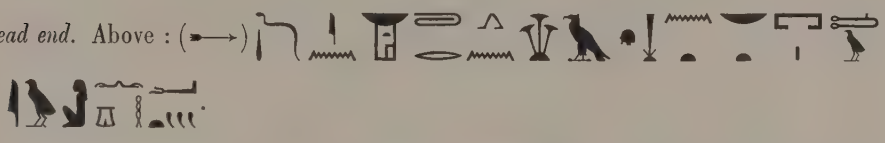
These three lines are linked at the head end thus, the at each end forming the heading of the left and right lines.



At the foot end.

COFFIN. On each of the four sides are three lines of text, one along the top, one down each side. At the head end is the figure of Nebthat standing on a sign and with hands raised : at the foot end is Isis in a like position : both face to the right of the spectator. On each of the long sides are four gods, erect, facing the head of the coffin. Three of them, in each case, are human-headed but the second in the row is Anpu. The texts are as follows :

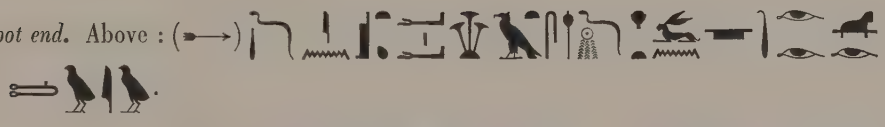
Head end. Above : (→)



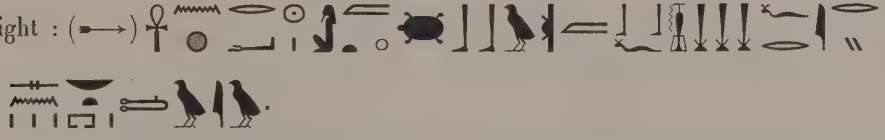
Right side : (←)

Left side : (→)

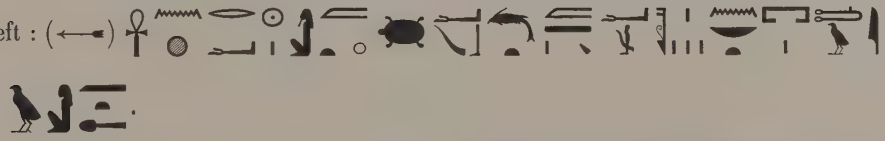
Foot end. Above : (→)



Right : (→)

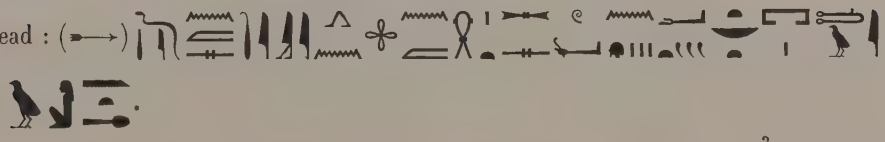


Left : (←)



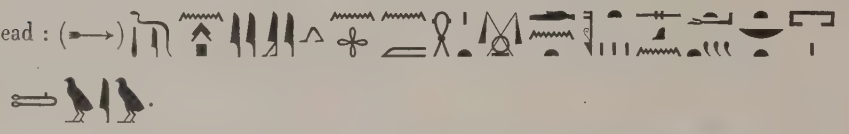
Right side. Above : (←)

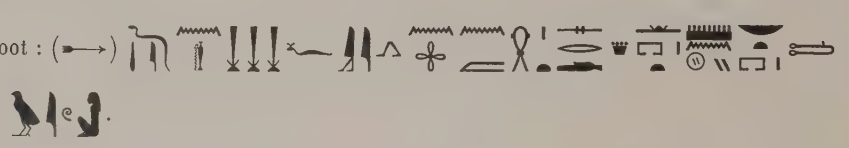
Head : (→)



Foot end : (⟶) .

Left side. Above : (⟶) .

Head : (⟶)  .

Foot : (⟶)  .

Decoration of inside.

The interior is covered with a long series of texts, written in yellow on the pitch. Nebthat and Isis, kneeling, occupy the head and foot. The texts include the following chapters of the *Book of the Dead :* xcii, lxxii, i, xxx b, xxvi, xxvii, cv, xiv.

Technique.

The sides were pitched and already dry before the ends were attached : this is seen on the columns of inscription at the ends of the sides : on these there is no running over of the pitch on to the gold on one edge while there is on the other. This suggests, but does not prove, that this coffin was put together in the tomb.

The signs are rather sharper and better cut than in the corresponding coffin of Yuaa.

Preservation.

Good. The robbers succeeded in detaching one side without breaking it.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 16, pl. XII.

51006. Mummy shaped-coffin. — Gilt wood. — Length 2 m. 185 mill., breadth 0 m. 66 cent., height 0 m. 94 cent., thickness of wood about 0 m. 06 cent. (pl. IX, X, XI).

This, the most perfectly preserved and most handsome of the series of seven coffins, is, except for the eyes and the necklace, entirely covered with gold. The eyes are like those of n° 51002, of black glass and white marble set in a cloison of blue glass.

The necklace and bracelets are of glass inlay, light blue, dark blue and red; the eyes of the hawks at the ends of the necklaces are black glass. The hands are crossed upon the breast but contain no symbols.

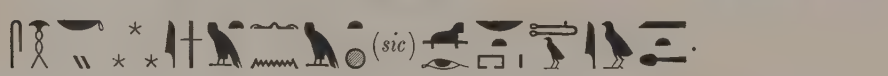
Inscription.

A great part of the surface of lid and coffin are covered with texts in low relief on the gold. The arrangement of the scenes, divided by the four vertical bands which connect the lid and the base, is very similar to that of n° 51003.

LID. Below the hands Nut, kneeling, with hands and wings outspread: below her two vertical bands: (→) I. —

II. —

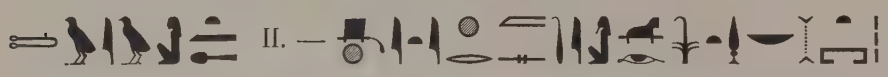
(*sic*)



From the centre four transverse bands pass, on each side over the lid down the side of the coffin, and are continued, though without inscriptions on them, below the base.

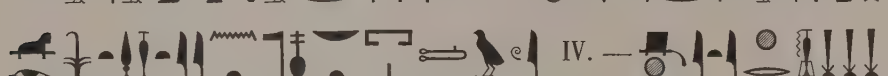
They are on the right side: (←) I. —

II. —



III. —

IV. —



and on the left side of the body: (→) I. —

II. —

III. —

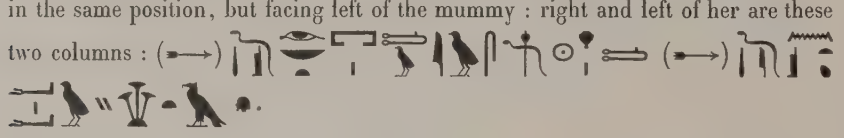
IV. —

There is, further, a line of text running round the edge of the lid: it is divided into three parts, one running round the back of the head and one down each side.

Behind head : (⟶)

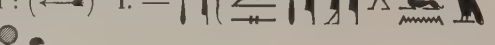
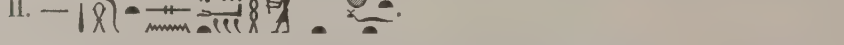
Right side : (⟵)

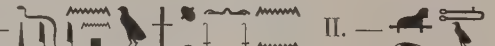
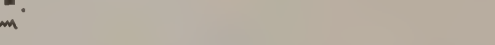
Left side : (⟶)

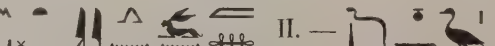
Behind the head is Nebthat, facing right, kneeling on sign : at the foot is Isis, in the same position, but facing left of the mummy : right and left of her are these two columns : (⟶) 

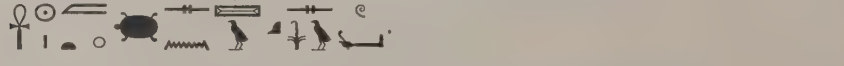
COFFIN. On each side are five scenes, separated by the four vertical bands : taken in order from the shoulder to the foot, they are :

Right side. 1. Thoth, erect, facing the foot of the sarcophagus; before him : (⟶)

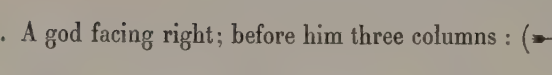
2. A god facing the head; before him : (⟵) I. — 
II. — 

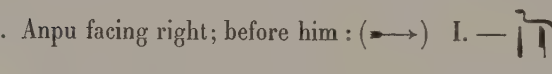
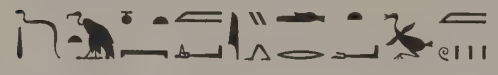
3. Anpu and the text : (⟵) I. — 
II. —
III. — 

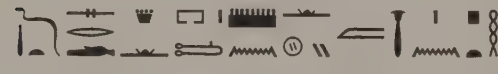
4. Another god and I. — 
II. —
III. —

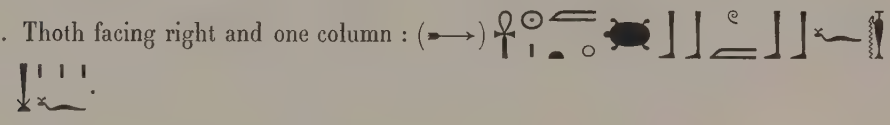
5. Thoth again, now facing the head of the coffin; before him one column : (⟵) 

Left side. 1. Thoth with standard, facing left, *i. e.* to the feet; before him : (⟵)

2. A god facing right; before him three columns : (→) I. —  II. — III. — .

3. Anpu facing right; before him : (→) I. —  II. —  III. — .

4. A god and the text : (→) I. — II. —  III. — .

5. Thoth facing right and one column : (→)  .

Below the feet are two large signs.

Inside the coffin is lined with black pitch and is not inscribed. A roll of cloth used to lower the innermost coffin, remains in place near the head : the cloth is black and rotten and adheres to the wood.

Preservation.

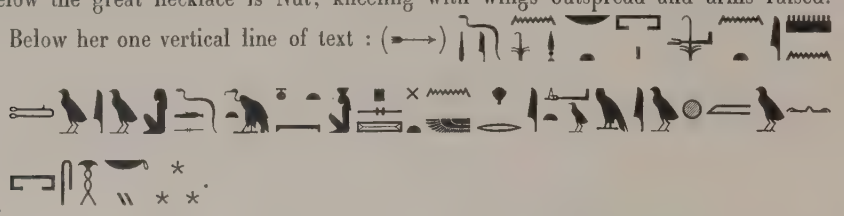
Preservation is all but complete. The yellow gold is blotched with many patches of red rust.

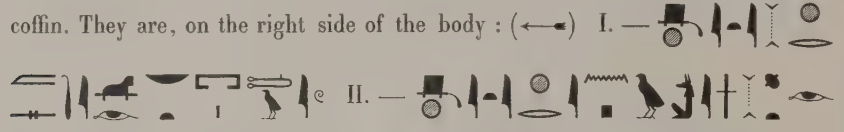
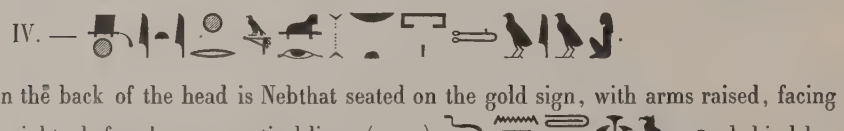
Bibl. : Th. Davis, *Tomb of Iouiya*, p. 19, pl. XIII.

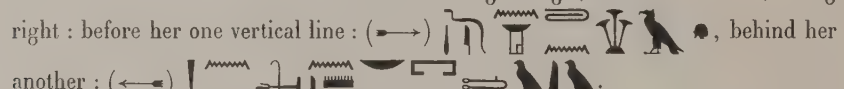
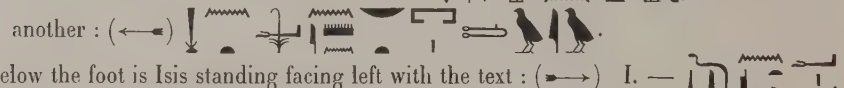
51007. Mummy shaped-coffin. — Wood. — Length 1 m. 945 mill., breadth 0 m. 53 c., height 0 m. 65 c., thickness of wood about 0 m. 045 mill., length inside 1 m. 84 cent. (pl. IX, X, XII).

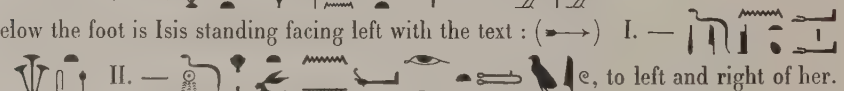
This coffin is covered with gold on the outside, and on the lid the spaces between the usual bands of inscription in relief are filled with incised texts. The inside of the coffin is silvered, but not inscribed.

LID. Eyes on the lid as in previous cases : necklace is of inlaid glass : the pectoral below the wig, composed of a scarab between two signs, is supported by a necklace of almond-shaped and spherical beads; these are of gilt plaster and the spaces between them of blue glass inlaid.

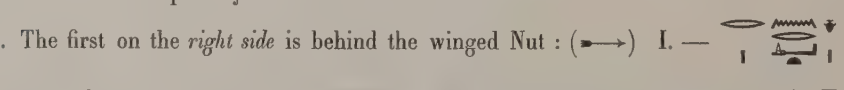
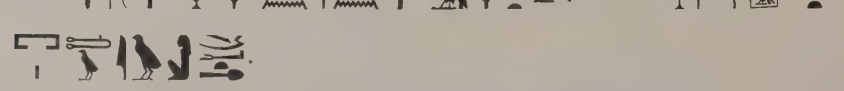
Below the great necklace is Nut, kneeling with wings outspread and arms raised. Below her one vertical line of text : (→)  .

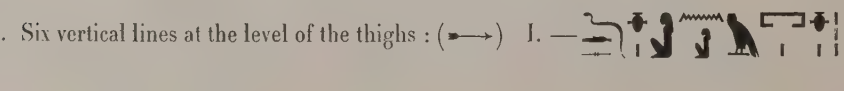
From this vertical line start three of the four bands which run over both lid and coffin. They are, on the right side of the body : (←) I. —  II. — III. — IV. — , and on the left side : (→) I. — II. — III. — IV. —  .

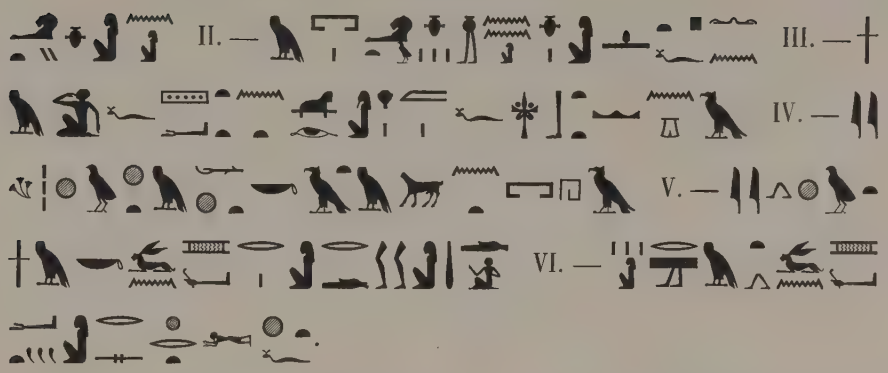
On the back of the head is Nebthat seated on the gold sign, with arms raised, facing right : before her one vertical line : (→)  , behind her another : (←)  .

Below the foot is Isis standing facing left with the text : (→) I. —  II. — , to left and right of her.

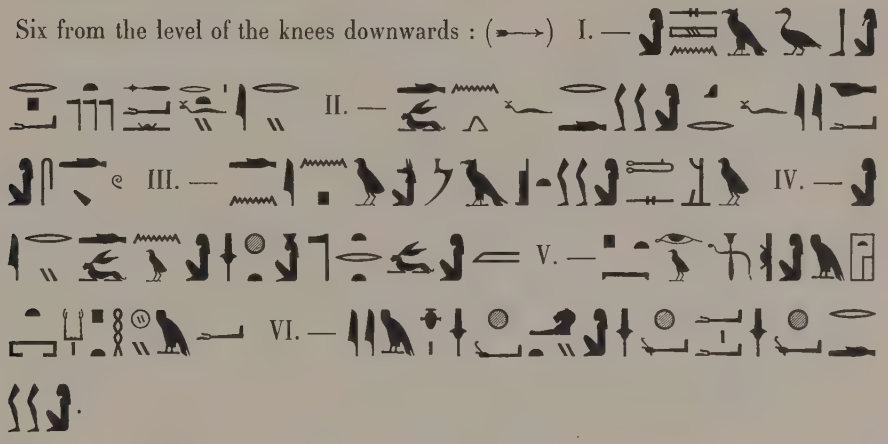
Three blank spaces between the cross bands on the lid on the right side and two on the left are occupied by incised texts.

1. The first on the *right side* is behind the winged Nut : (→) I. —  II. — III. —  .

2. Six vertical lines at the level of the thighs : (→) I. — 



3. Six from the level of the knees downwards : (⟶) I. —



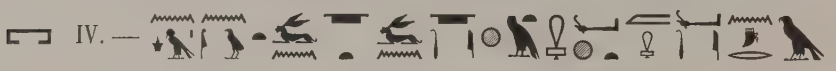
On the *left side*.

1. The first of the three corresponding spaces is occupied by the two sacred eyes.

2. Six columns : (⟵) I. —

3. Six columns : (⟵) I. —

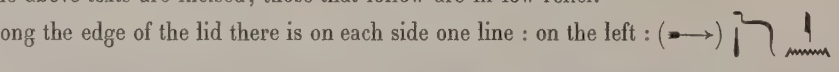
III. —

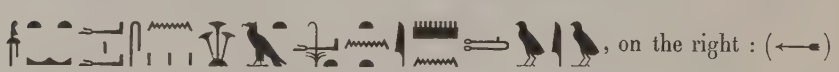
IV. — 

V. —

VI. —

The above texts are incised; those that follow are in low relief.

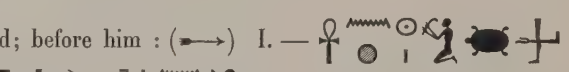
Along the edge of the lid there is on each side one line : on the left : (→) 

 , on the right : (←)

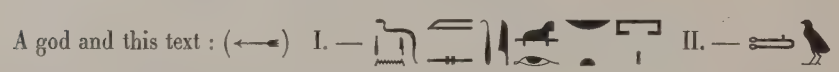
.

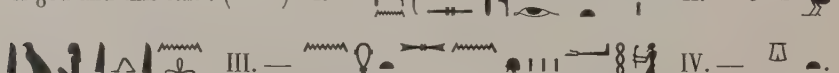
COFFIN. The four vertical bands on each side divide the side of the coffin into five scenes, each occupied by the figure of a god facing two to four columns of text. The god nearest the head faces the feet of the mummy, all the rest in the opposite direction.

On the *right side* the scenes are :

1. Thoth, with standard; before him : (→) I. — 

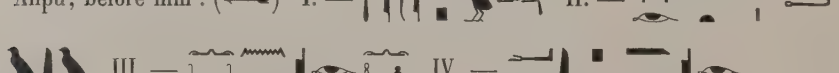
II. — .

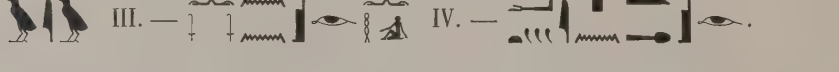
2. A god and this text : (←) I. — 

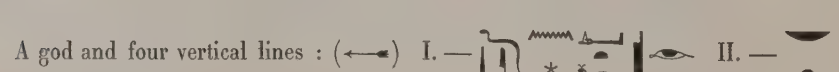
II. — 

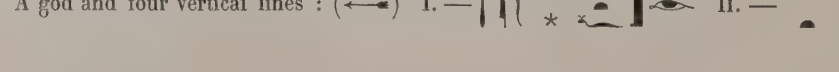
III. —

IV. — .

3. Anpu; before him : (←) I. — 

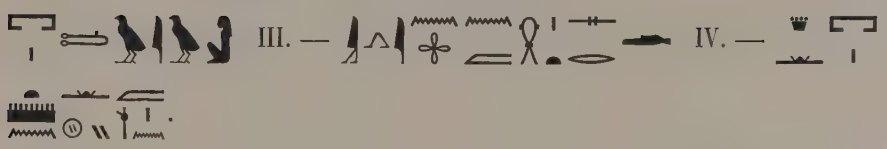
II. — 

III. — 

IV. —  .

4. A god and four vertical lines : (←) I. —

II. —



5. Two columns without a figure of a god : (←) I. — II. —

On the *left side* :

1. Thoth and : (←) I. — II. —

2. A god then : (→) I. — II. — III. — IV. —

3. Anpu : before him : (→) I. — II. — III. — IV. —

4. A god : then (→) I. — II. — III. — IV. —

5. Two columns of text : (→) I. — II. —

Below the feet are two large signs in relief.

Interior.

The inside of the coffin is covered with darkened silver : in places, however, this silver is covered with a varnish and is of a yellow colour.

Preservation.

Many small pieces of the gilt plaster are lost, especially on the head. Part of the gilt mask which covered the mummy's head still adheres to the floor, as do some pieces of the wrappings.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 20, pl. XIV.

51008. Gilt mask of Yuaa. — Cloth and plaster, gilt. — Length 0 m. 33 cent., breadth 0 m. 41 cent., thickness of material up to 0 m. 008 mill.

This was the mask placed immediately over the head of the mummy. It is formed of a kind of cartonnage, several thicknesses of cloth covered with a layer of plaster, moulded, carved on the plaster, and gilt : the eyes are inlaid as on the coffin-lids. The necklace is worked in relief on the plaster. The inside is covered with glistening pitch.

Preservation. Much broken; chin is missing.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 10.

51009. Gilt mask of Thuiu. — Cloth and plaster, gilt. — Length 0 m. 40 cent., breadth 0 m. 28 cent., thickness of material 0 m. 008 mill. (pl. XIII).

Made of a pad of cloth covered with plaster, and gilt inside and out. The eyes are inlaid in the same style as the coffins, but a curious point is that there is a green faience backing to the white of the eye, invisible outside, inside nearly filling the space inside the blue glass. The beads in the rather elaborate necklace are represented in gold, the spaces between them in glass inlay. A fillet, in low relief on the gold, runs round the head.

Over the face was laid a fine cloth, and this, in the course of time, has become partly carbonised and has the appearance of a crape veil.

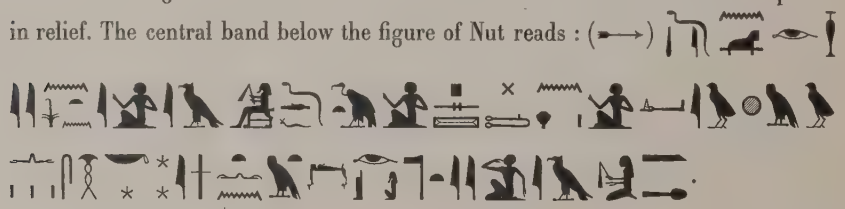
Preservation.

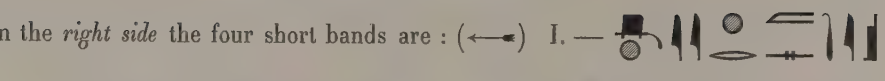
Nearly perfect : some resin or the like has flowed over the gold; the ears are filled with it.

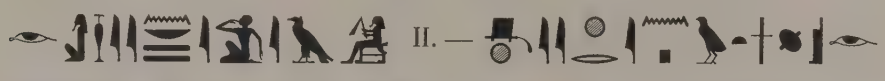
Bibl. : Th. Davis, *Tomb of Iouiya*, p. 22, pl. XV.

51010. Bands from Yuaa mummy. — Cloth and plaster, gilt. — Length of central strip preserved 0 m. 75 cent., breadth of strips 0 m. 055 mill.

These bands formed a kind of cage which encircled the mummy. They are composed of five or more layers of cloth, covered with plaster, gilt and with the edges painted a dark blue that has turned green. Near the end of each transverse band two holes were pierced : in them remain pieces of string, and at two points strips of cloth tied to the string. Both vertical and transverse bands are covered with inscriptions in relief. The central band below the figure of Nut reads : (→)



On the *right side* the four short bands are : (←) I. — 



II. —

III. —

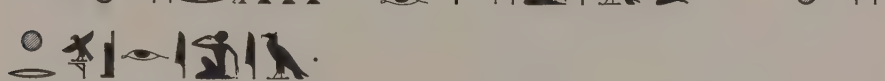
IV. —

On the *left side* they are : (→) I. —

II. —

III. —

IV. —



It is noticeable that the spelling of the name of Yuaa is always different from that as yet consistently followed, also that the sign is used in place of . Clearly, these bands did not come from the same workshop as the coffins.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 10.

51011. Open-work cartonnage sheath from Thuiu. — Cloth and plaster, gilt. — Length 1 m. 21 cent., diameter to 0 m. 25 cent.

This served the same purpose as the last number, of which all the features are here reproduced, but in addition we have two long vertical bands on the sides, and the spaces so formed are filled with figures of gods so that the result is rather a close cage than a simple arrangement of straps. All the inscriptions are incised.

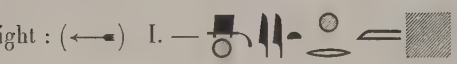
The three vertical lines are.

1. Central : (→)

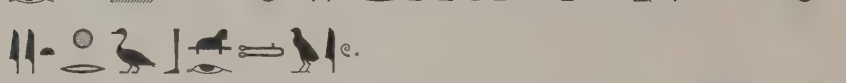
2. Right : (←)

3. Left : (→)

and the cross bands on right and left as follows :

Right : (⟵) I. —  II. —

III. — IV. —

 .

Left : (⟶) I. — II. —

III. —

IV. — .

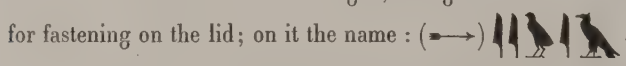
Preservation. Nearly perfect.

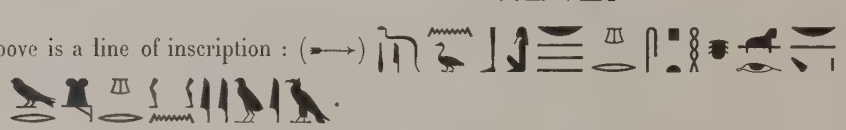
Bibl. : Th. Davis, *Tomb of Iouiya*, p. 22.

51012. Canopic box of Yuaa. — Wood. — Length of runners 0 m. 75 cent., of box 0 m. 54 cent., height of box 0 m. 595 mill., of lid 0 m. 06 cent. The four compartments are about 22 cent. 005 mill. square (pl. XIV).

Wooden box with sloping lid and placed on runners. Decoration is of plaster gilt, with painting on cornice and base. Background and all inside covered with pitch. Inside is divided into four compartments in which the canopic vases were placed, tightly packed with cloth.

Decoration.

Front. Isis and Nebthat to left and right, facing each other. Between them is the knob for fastening on the lid; on it the name : (⟶)  .

Above is a line of inscription : (⟶)  .

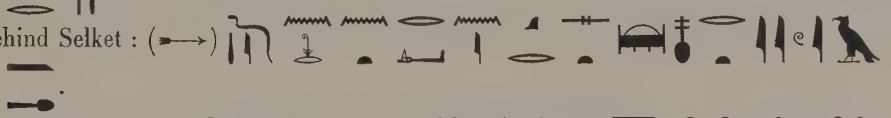
Behind Isis : (⟶) .

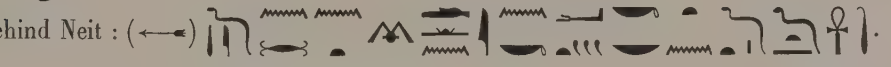
Behind Nebthat : (⟵) .

The pattern on the cornice and the door ornament below is made in light and dark blue, gold and dark red.

Back. Selket to left, Neit to right.

Above them : (←)

Behind Selket : (→) 

Behind Neit : (←) 

Left side (to one facing the front).

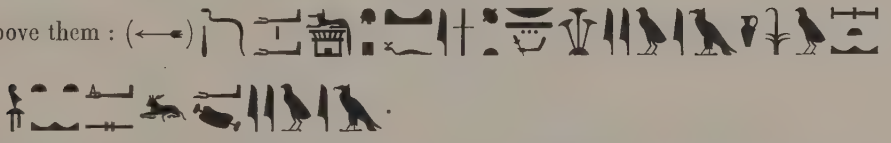
Duamutf to the left, Amseth right.

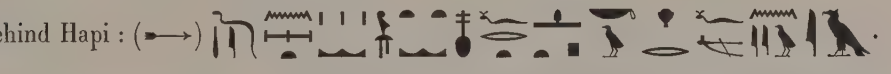
Above them : (←)

Behind Duamutf : (→)

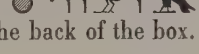
Behind Amseth : (←)

Right side. Hapi to the left, Kebhsennuf to the right.

Above them : (←) 

Behind Hapi : (→) 

Behind Kebhsennuf : (←)

LID. On the top a knob with the inscription : (→)  . From the knob two short lines go forward, two long ones to the back of the box.

In front :

Behind the knob : (→) I. —

II. —

The method of closing the box differs from that of the coffins. In the top of the sides are four shaped holes, below the lid four shaped tenons which will enter the broad part of the mortises, but, when pushed back into the narrower part, cannot be withdrawn.

Preservation. Nearly perfect.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 11, pl. X.

51013. Canopic box of Thuiu. — Wood. — Length of runners 0 m. 72 cent., of box 0 m. 52 cent., breadth at top of box 0 m. 57 cent., height of box 0 m. 57 cent., of lid 0 m. 06 cent.; the four inner compartments are 0 m. 23 cent. square (pl. XV, XVI).

Wooden box on runners, with decoration in gold only on background of black pitch; similar object to the last but with more elaborate lid.

Decoration.

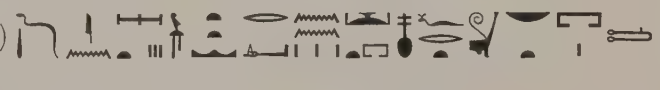
Front. Isis to the left, Nebthat to the right, facing each other. Between them the knob for fastening the lid; on it the name incised on the gilt plaster. Above the figures is a line of text, and a column behind each of them.

Above : (→) .

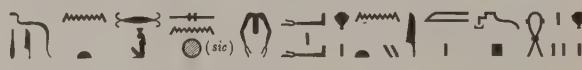
Behind Isis : (→) .

Behind Nebthat : (←) .

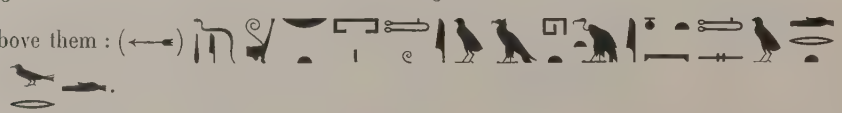
Back. Selket to left, Neit to right.

Above them : (→)  .

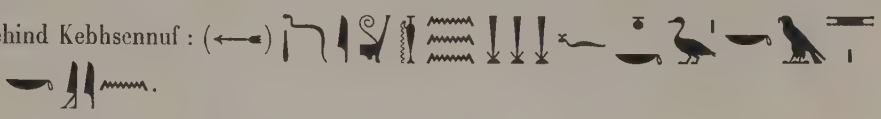
Behind Selket : (→) .

Behind Neit : (←)  .

Right side. Duamutf to left, Kebhsennuf to right.

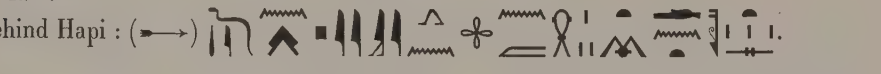
Above them : (←)  .

Behind Duamutf : (→) .

Behind Kebhsennuf : (←)  .

Left side. Hapi to left, Amseth to right.

Above them : (←) .

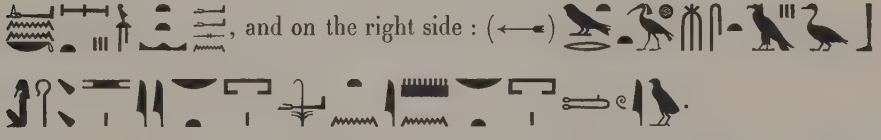
Behind Hapi : (→)  .

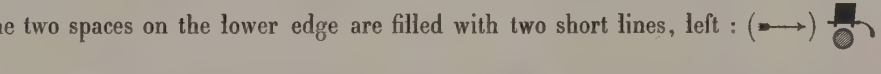
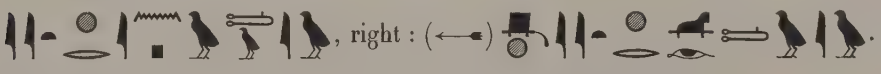
Behind Amseth : (←) .

LID. Knob on rounded higher part, decorated with a rosette. On the forward, short slope in the centre and and jackal on each side, with on the right and on the left.

On the top, on the longer slope of the lid Nut seated on the gold sign. Below her are two columns of text : (→) I. —

II. — .

On the left side of the lid : (→) , and on the right side : (←)  .

The two spaces on the lower edge are filled with two short lines, left : (→)  , right : (←)  .

The sides of the lid are covered by a long wavy snake preceded by a .

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 23, pl. XVI.

51014. Canopic vase of Yuaa. — Alabaster. — Height of vase 0 m. 34 cent., of lid 0 m. 105 mill.

All four canopic vases of Yuaa are inferior to these of his wife. They are of polished alabaster but bear no inscriptions : all are human-headed; the face is bearded, the beard being given by a dab of blue paint. The eyes are painted black and white.

There is considerable variation in the four heads, which do not appear to be portraits. Each of the vases contains a package wrapped in cloth, nearly filling its cavity and packed in sawdust : three of these packages are too large to allow the lids to settle into place.

The vases are far from having the fresh appearance of most of the furniture of the tomb.

Preservation. Perfect, except for pitch stains.

51015. Canopic vase of Yuaa. — Alabaster. — Height with lid o m. 44 cent.

51016. Canopic vase of Yuaa. — Alabaster. — Height o m. 43 cent.

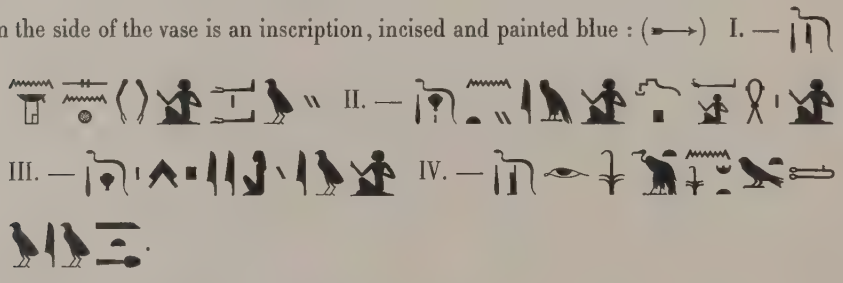
51017. Canopic vase of Yuaa. — Alabaster. — Height o m. 44 cent.

51018. Canopic vase of Thuiu. — Alabaster. — Height with lid o m. 51 cent., height of inside package with mask on o m. 28 cent., of mask alone o m. 095 mill. (pl. XVI).

Vase of polished alabaster, roughly cylindrical inside. The lid is human headed; those dedicated to Hapi and Kebhsennuf have beards. The eyes are painted white and black. The vase contains a package in the shape of a human mummy, wrapped in cloth : this is surmounted by a small gilt mask, and the whole fixed in place with sawdust. This one package was unwrapped by Dr. Elliot Smith and found to contain a liver ingeniously wrapped and padded into a mummy's form.

The mask is made of plaster, probably on a cloth backing, gilt outside and painted white inside; the necklace is painted in red and two shades of blue; the eyes are also outlined in white and black.

On the side of the vase is an inscription, incised and painted blue : (⟶) I. —



Preservation. Perfect.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 24, pl. XVII.

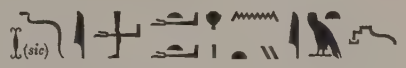
51019. Canopic vase of Thuiu. — Alabaster. — Height 0 m. 46 cent.

Like the last, but with the text : (→) I. —

II. — III. —

IV. — .

51020. Canopic vase of Thuiu. — Alabaster. — Height 0 m. 485 mill.

Like n° 51018, but with the text : (→) I. — 

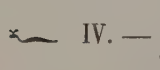
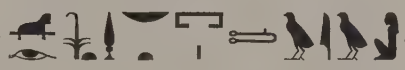
II. — III. —

IV. — .

51021. Canopic vase of Thuiu. — Alabaster. — Height 0 m. 545 mill.

Like n° 51018, but with the text : (→) I. —

II. — III. —

 IV. —  .

51022. Osiris bed. — Wood, reeds, cloth, clay, barley plants. — Length 1 m. 63 cent., breadth 0 m. 63 cent.

This object consists of a wooden frame, on which was laid a papyrus mat : over this was stretched a double cover of coarse cloth, stitched down the side : on this a bed of clay was placed, of the shape of the body of Osiris, and in it barley planted. When the plants had grown to a height of about 0 m. 15 cent. a doubled cloth was laid over them and the whole was lapped round with a series of strips of cloth; these were about 0 m. 15 cent. wide and had been cut from a length of 6 m. 90 cent. They were removed before the photograph was taken. The wooden framework consists of slats about 0 m. 03 cent. square : there are four long and eight transverse pieces. The mat seems to be made of whole reeds.

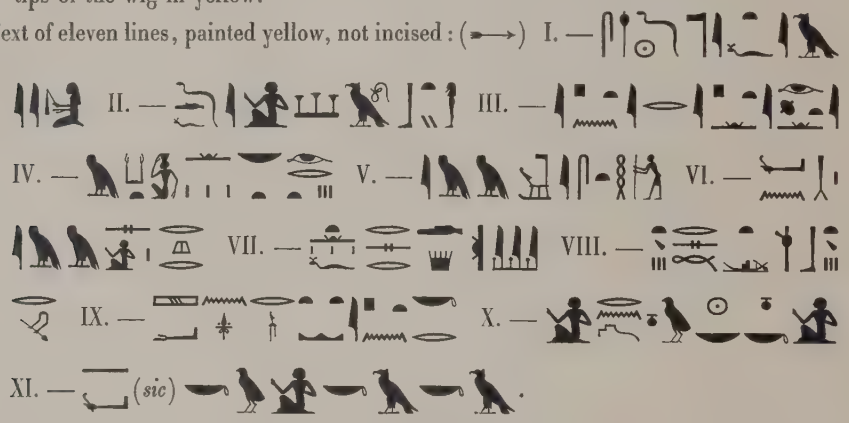
Bibl. : Th. Davis, *Tomb of Iouiya*, p. 45.

51023. Osiris bed. — Length 1 m. 73 cent., breadth 0 m. 62 cent.

Like the last but not unwrapped at the Museum. The outer wrappings seem to have been removed in antiquity : the inner cloth is very fine, like muslin; nine layers were counted.

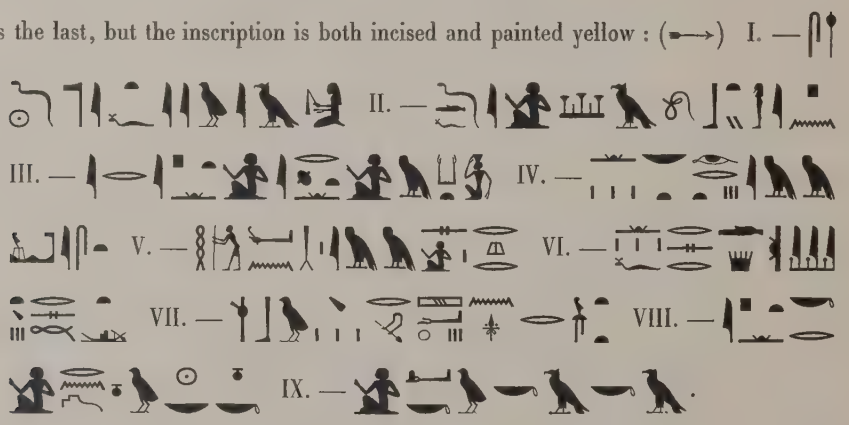
51024. Ushabti. — Wood. — Length 0 m. 298 mill.

Of dark wood, unpainted, except for the eyes, which are black and white and the tips of the wig in yellow.

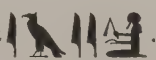
Text of eleven lines, painted yellow, not incised : (⟶) I. — 

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 26.

51025. Ushabti. — Wood. — Height 0 m. 278 mill.

As the last, but the inscription is both incised and painted yellow : (⟶) I. — 

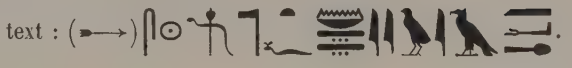
51026. Ushabti. — Wood. — Length 0 m. 30 cent. (pl. XVIII).

Type of n° 51024. Name is spelt  . Text ten lines.

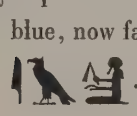
51027. Ushabti. — Wood. — Length 0 m. 305 mill.

Type of n° 51024. Name . Nine lines.

51028. Ushabti. — Wood. — Height 0 m. 298 mill.

Type of n° 51026. First line of text : (→)  .

51029. Ushabti. — Light coloured wood. — Height 0 m. 22 cent. (pl. XVIII).

Eyes painted white and black; eyebrows, tips of wig and the text all coloured dark blue, now faded to dark green. The inscription is also incised. Name written  . Nine lines.

51030. Ushabti. — Wood. — Height 0 m. 235 mill. (pl. XVII).

Of light coloured wood. The hands are given in relief, crossed upon the breast. The face and the necklace are gilt, the wig striped dark blue and gold. Eyes are painted white and black.

Inscription is incised and painted blue : eight lines.

First line : .

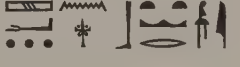
51031. Ushabti. — Wood. — Height 0 m. 257 mill. (pl. XVII).

Rather dark wood. Face and hands gilt, wig lined dark blue and gold.

Text incised : (→) I. —

II. — III. —

IV. —

V. — VI. — 

VII. — .

51032. Ushabti. — Wood. — Height 0 m. 262 mill. (pl. XVIII).

Darkish wood : face, hands and necklace gilt : wig in stripes of gold and blue. Inscription incised and coloured dark blue, begins : .

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XX.

51033. Ushabti on stand. — Wood and copper. — Height of figure 0 m. 23 c., of stand 0 m. 026 mill. (pl. XVII).

Stand of dark wood. This is a very well modelled figure of beaten copper plate on a wooden core. The front plate of metal overlaps on both sides and is fastened by a series of small nails at 0 m. 005 mill. intervals.

The wig is made from the wood of the core, but the face is of metal and must be a separate piece, for the necklace is of plaster gilt, as are the objects held in the hands, and the heart-amulet hanging on the breast.

The text is incised; name . Nine lines.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XIX.

51034. Ushabti. — Wood. — Height 0 m. 21 cent. (pl. XVIII).

Of dark ebony. Figure is bearded. Face and wig are carved, not painted.

Inscription in yellow paint. Name . Seven lines.

51035. Magical statuette. — Wood. — Height 0 m. 255 mill. (pl. XVIII).

Of dark red wood. Beard is inserted. Necklace painted red, yellow, green and dark blue; eyes white and black.

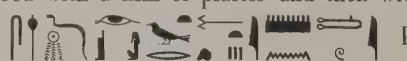
Inscription consists of two vertical columns finely incised and painted blue.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 29, pl. XXII.

51036. Ushabti. — Alabaster. — Height 0 m. 208 mill.

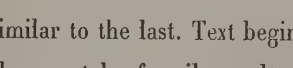
Traces of black paint on the eyes : no inscription.

51037. Ushabti of Thuiu. — Wood. — Height 0 m. 277 mill.

Light coloured wood, covered with a film of plaster and then with silver foil. Text incised; it begins I. —  II. — . Nine lines.

The silver foil is now blue black and is peeling rapidly.

51038. Ushabti of Thuiu. — Wood. — Height 0 m. 275 mill. (pl. XVII).

Similar to the last. Text begins  .
Blue crystals of a silver salt on and near the head.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XVIII.

51039. Ushabti of Thuiu. — Wood. — Height 0 m. 271 mill. (pl. XVII).

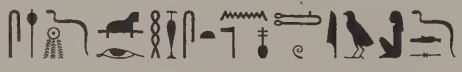
Of similar work to the last two but covered with gold instead of silver and therefore much better preserved.

Text incised; begins : (⟶) . Ten lines.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XVIII.

51040. Ushabti. — Wood. — Height 0 m. 27 cent.

Gilt like the last.

Text begins  . Nine lines.

51041. Ushabti box. — Wood. — Height 0 m. 36 cent.

A tall wooden box with arch-shaped lid, looking like a sentry-box; the two sides project above the front and back. The box is painted with vertical stripes of colour, green in the centre, then blue, red and blue; the lid is yellow, inscribed in dark blue paint. Name . A little knob on the lid and one on the front of the box served to attach a fastening.

51042. Ushabti box. — Wood. — Height 0 m. 37 cent.

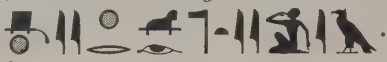
Of the type of the last, but on a base of four slips of wood laid flat, not standing on feet. It contained ushabti n° 51029.

51043. Ushabti box. — Wood. — Height 0 m. 37 cent.

Base white. Colours as n° 51044. Has the two knobs ornamented with rosettes of white, black and red.

On the lid a line of text in dark blue hieroglyphs between two red lines . This box contained n° 51036.

51044. Ushabti box. — Wood. — Height 0 m. 36 cent.

Colours very bright; order from inside green, blue, red, blue.
Inscription on lid :  .
Contained an ushabti.

51045. Ushabti box. — Wood. — Height 0 m. 43 cent.

In appearance much as n° 51044. Order of colours of vertical bands from centre is, green, blue, red, green, blue. Two knobs for fastening.
Colours dull. Contained n° 51032.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XX.

51046. Ushabti box. — Wood. — Height 0 m. 36 cent.

Nine vertical stripes, from the centre green, blue, red, green, blue.
On the side only the vertical stripes without transverse bands.
Lid yellow. Knob fastening.

51047. Ushabti box. — Wood. — Height 0 m. 35 cent.

Like last.

51048. Ushabti box. — Wood. — Height 0 m. 36 cent.

No knob fastening. Colours from centre outwards, red, green, blue, green, blue. Lid, as always, yellow. Contained gilt ushabti of Thuiu.

51049. Ushabti box. — Wood. — Height 0 m. 35 cent.

Type of n° 51048. Contained silvered ushabti n° 51038.

51050. Ushabti box. — Wood. — Height 0 m. 36 cent.

Duplicate of n° 51048.

51051. Ushabti box. — Wood. — Height 0 m. 36 cent.

Type of last.

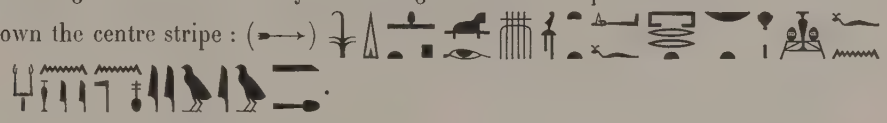
51052. Ushabti box. — Wood. — Height o m. 38 cent.

Red base. Seven vertical stripes, from the centre green, blue, red, blue : above these horizontal bands blue, green and blue, and the arched ornament begins below the lid. Two sides are painted plain yellow.

No fastening.

51053. Ushabti box. — Wood. — Height o m. 42 cent.

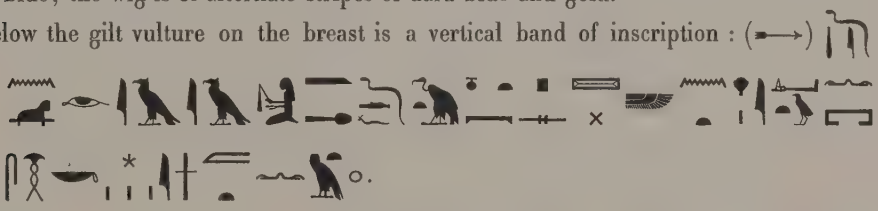
Colours green and blue with yellow background for inscription.

Down the centre stripe : (→)  .

Name on the lid only.

51054. Model coffin. — Wood. — Length o m. 615 mill., width o m. 19 cent., height o m. 21 cent. (pl. XIX).

Model of a coffin of the type of n° 51002, made of wood, decorated in gilt plaster on a background of pitch. The eyes are inlaid; the outer line is of copper, but the *Schminkstrich* of blue glass, the inner part of the eye of black glass and white marble as in the large coffins. The necklace is of bands of paint, green, blue, red, blue; the wig is of alternate stripes of dark blue and gold.

Below the gilt vulture on the breast is a vertical band of inscription : (→)  .

The transverse bands passing over lid and coffin contain, on the right side, the names of Amseth, Anpu, Duamutf and Geb, and on the left Hapi, Anpu, Kebhsennuf and . The name of the deceased is always spelt .

Under the wig on each side of the coffin is a sacred eye on a shrine, and the spaces between the bands are filled by standing figures of gods, all facing the head. At the head end there is no figure of Nebthat but at the foot, on the lid, is Isis kneeling on the sign, and on the coffin a .

The coffin is black inside; it was found empty, but once contained an object wrapped in papyrus, for slips of this material still adhere to the pitch.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXIII.

Catal. du Musée, n° 51001.

51055. Dummy vase. — Wood. — Height 0 m. 195 mill.

Of solid wood and, so far as can be seen, of one piece, covered with white plaster painted with short red strokes to imitate stone. On the lid pattern like a ⊛ sign in four colours : on the handle two vertical grooves to imitate cords; tie indicated below. This and the three succeeding pieces formed a set.

51056. Dummy vase. — Wood. — Height 0 m. 19 cent. (pl. XXI).

As above but eight-petalled rosette painted on the lid in yellow, red, green and blue.

51057. Dummy vase. — Wood. — Height 0 m. 185 mill. (pl. XXI).

As n° 51055, but black strokes instead of red on the white ground. On the lid rosette of twelve lanceolate lotus buds, six blue, six red.

51058. Dummy vase. — Wood. — Height 0 m. 19 cent. (pl. XX, XXI).

Same as the last but lid of the ⊛ pattern as in n° 51055.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXVII.

51059. Dummy vase. — Wood. — Height 0 m. 235 mill. (pl. XX, XXI).

Of solid wood, overlaid with thin white plaster half covered with splashes and dots of red. Round the neck hanging lotus-petal pattern surmounted by a row of dots.

On the lid sixteen-petalled rosette, crossed by concentric rings of yellow. Order of colours dark blue, yellow, red, green, dark blue, white, dark blue; limiting lines in yellow.

This and the next three form a set; all were pegged on to a support.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XX.

51060. Dummy vase. — Wood. — Height 0 m. 24 cent. (pl. XXI).

Identical with last except for presence of six dots in a white ring in the centre of the rosette.

51061. Dummy vase. — Wood. — Height 0 m. 23 cent. (pl. XX, XXI).

Large black splashes, instead of red ones, on the white background. No decoration round the neck. On lid sixteen-petalled rosette painted, much as in last two. Order of colours : dark blue, yellow, green, red, dark blue; lines of yellow.

51062. Dummy vase. — Wood. — Height 0 m. 245 mill.

Has more distinct foot than the others. Pattern on lid mostly lost. It was a lotus rosette of few members.

51063. Dummy vase. — Wood. — Height 0 m. 135 mill.

Shape of a tapering cylinder, made of one piece of wood, except the lid, which is probably pegged on separately.

The vase is painted in imitation of alabaster with cream colour, the darker veins indicated by pairs of wavy lines, white and ochre. On the lid a cross of many fine red lines on white ground; the sectors are filled with lines of black.

A peg has been inserted below the base. This and the next three form a set.

51064. Dummy vase. — Wood. — Height 0 m. 139 mill.

Duplicate of last. Dark blue dot in centre of lid.

51065, 51066. Dummy vases. — Wood. — Height 0 m. 135 mill. (pl. XX).

Both duplicates of n° 51063.

51067. Dummy vase. — Wood. — Height 0 m. 195 mill. (pl. XXI).

Painted white with wavy pairs of lines, yellow and red, to imitate the veining of alabaster. Lid painted in red and dark blue on yellow ground; there are nineteen sectors. Middle of lid hollowed out about 2 centimetres. This with the next three forms a set.

51068. Dummy vase. — Wood. — Height 0 m. 20 cent. (pl. XXI).

Similar-vase; another pattern, a rosette, on the lid; colours the same.

51069. Dummy vase. — Wood. — Height 0 m. 195 mill. (pl. XXI).

Similar to last two : another pattern on lid, but with same colours.

51070. Dummy vase. — Wood. — Height 0 m. 195 mill. (pl. XXI).

Similar to last three, but lid differently coloured : background white; colours green, red, blue.

51071. Dummy vase. — Wood. — Height o m. 14 cent.

In the group formed by this and the next three the lids are pegged on. The patterns on the lids are all the same, a cross with the quadrants filled with V marks, the colours black, white and red. The body of the vase is dark blue, relieved by an ornament of pairs of wavy lines of yellow and white : the waves are linked crescents, all facing the same way and joining at sharp angles. It is clear that this is in imitation of the dark blue glass bottles with coloured lines.

In the spaces between these lines are yellow circles surrounded by white dots.

The vase has been once pegged on to a narrow base.

51072. Dummy vase. — Wood. — Height o m. 14 cent. (pl. XX).

Similar to last.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXVIII.

51073. Dummy vase. — Wood. — Height o m. 14 cent.

Much as last two but with cross lines joining the sloping pairs of white and yellow lines.

51074. Dummy vase. — Wood. — Height o m. 14 cent. (pl. XX).

As n° 51071, but the curves of the ornament larger.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXVIII.

51075. Dummy vase. — Wood. — Height o m. 21 cent.

One of a set of four wooden models of vases, painted to imitate alabaster. Two have lids alike : the lids of the remaining two are different from the first pair and from each other; the latter pair have decoration round the neck.

The vase is painted white on which are paired lines, red and yellow, to indicate the veins of alabaster : over this comes a slight wash of varnish, carelessly applied, and not covering all the surface.

The lid is painted in the ⊛ pattern, the cross in red with yellow edges, the sectors blue, red and white with the blue inside.

51076. Dummy vase. — Wood. — Height o m. 215 mill.

Duplicate of the last.

51077. Dummy vase. — Wood. — Height 0 m. 215 mill. (pl. XX, XXI).

Vase similar, but round shoulder; a pattern of pendent lotus buds with a line of black and white squares above : on the lid an elaborate rosette of twenty-four petals, coloured in concentric circles of yellow, blue, red, green, blue. The lines are yellow. Outside the rosette a white ring with black dots, a yellow ring, lastly one of dark blue.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXVII.

51078. Dummy vase. — Wood. — Height 0 m. 22 cent.

Like the last but with small differences in decoration : where in the preceding piece a ring is green, in this it will be red or blue; and the two black and white lines are omitted.

51079. Dummy vase. — Wood. — Height 0 m. 205 mill. (pl. XX).

This and the three following numbers form a set of vases in imitation of blue glass with yellow lines. Two have similar lids : the other two have elaborate and different rosettes and also a lotus ornament round the top of the vase. All pegged below.

The vase was first painted white, then blue over that, then with a pattern of wavy yellow and white lines in three horizontal bands. The lid is painted as ⊛, with a cross of red outlined in yellow, the sectors filled with V marks of blue, red and white, the blue being the innermost.

51080. Dummy vase. — Wood. — Height 0 m. 20 cent.

Duplicate of last; rather thicker in shape.

51081. Dummy vase. — Wood. — Height 0 m. 20 cent.

Like the last but without the yellow lines and with a decoration of hanging lotus buds round the shoulder and on the lid a rosette. The lid was pegged on and is now loose.

51082. Dummy vase. — Wood. — Height 0 m. 195 mill. (pl. XXI).

As the last but with another rosette on the lid.

51083. Vase. — Pottery. — Height 0 m. 185 mill.

Vase of a heavy ware, painted white, decorated with horizontal looped lines, and, round the neck, with a hanging lotus pattern : over this it was covered with a wash

of varnish which has turned yellow. The lower white paint extends to the inside of the neck. The pattern round the neck is in dark blue, red and yellow.

On the shoulder are two short columns of text, the signs made in thick dark blue paint. They read : (⟶) .

Some signs in hieratic are made above the varnish.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXVIII.

51084. Box. — Wood. — Length o m. 77 cent. (pl. XXII).

The first of a series of wooden boxes, covered with plaster, then pitched inside and out, and containing some animal or joint of meat, dried and wrapped in cloth. Lid and box are generally of about equal size and pegged together with four pegs. The outline of the boxes follows roughly the shape of their contents. It appears that each box and each lid is hewn out of a single piece of wood, but it may be that some joints are hidden by the thick coat of pitch. This box appears to contain a leg of veal. Two foot bones are wrapped separately.

51085. Box. — Wood. — Length o m. 35 cent. (pl. XXII).

Type of last. Contents, part of leg of veal (?).

51086. Box. — Wood. — Length o m. 21 cent. (pl. XXII).

As n° 51084. Contents, small bird of the size of a pigeon.

51087. Box. — Wood. — Length o m. 40 cent. (pl. XXII).

As n° 51084. Contents, shoulder of antelope (?).

51088. Box. — Wood. — Length o m. 50 cent. (pl. XXIII).

As n° 51084. Contents, ribs of veal (?); four detached pieces.

51089. Box. — Wood. — Length o m. 42 cent. (pl. XXIII).

As n° 51084.

51090. Box. — Wood. — Length o m. 38 cent.

As n° 51084.

51091. Box. — Wood. — Length o m. 43 cent.

As n° 51084.

51092. Box. — Wood. — Length o m. 45 cent.

As n° 51084. Contents, a complete goose.

51093. Box. — Wood. — Length o m. 30 cent.

As n° 51084. Contents, a duck (?).

51094. Box. — Wood. — Length o m. 25 cent.

As n° 51084. Contents, a small duck (?).

51095. Box. — Wood. — Length o m. 46 cent. (pl. XXIII).

As n° 51084. Contents, a goose (?).

51096. Box. — Wood. — Length o m. 44 cent.

As n° 51084. Contents, a large goose : neck separate.

51097. Box. — Wood. — Length o m. 35 cent.

As n° 51084.

51098. Box. — Wood. — Length o m. 37 cent.

As n° 51084. Contents, ribs of meat.

51099. Box. — Wood. — Length o m. 42 cent.

As n° 51084. Contents, oxfoot.

51100. Box. — Wood. — Length o m. 45 cent. (pl. XXIII).

As n° 51084. Contents, a bird.

51101. Box. — Wood. — Length o m. 65 cent.

As n° 51084. Contents, shoulder of veal (?).

51102. Four vases on stand. — Limestone and wood. — Height 0 m. 25 cent., length 0 m. 38 cent. (pl. XXIV).

The four vases are of limestone, hollowed out to a depth of 4 centimetres only and fixed on a red-painted wooden base. Each has a distinctive handle; that of the second is an ibex head. The lids are carved in full relief in animal forms. Two represent bulls' heads, coloured in some detail, the skin black and white in one, red and white in the other, the muzzle and ears pink, horns red. The other two lids represent an ibex lying down and a frog. The ibex is white with touches of black, the frog earth-coloured with white belly.

On the front of each vase a square patch is painted yellow, and on it are written two short columns of inscription, separated by red lines. The text of the first pair differs slightly from that of the second : I. — II. — . This gives yet another variant of the name.

PRESERVATION. Perfect.

BIBL. : TH. DAVIS, *Tomb of Iouïya*, pl. XXIX.

51103. Four vases on stand. — Limestone and wood. — Height 0 m. 21 cent., length 0 m. 40 cent. (pl. XXV).

Like the last, a set of unused dummy vases on a wooden stand. The stand is painted black with a yellow streak. Lids are decorated with rosettes in high relief, painted in circles of yellow, green, red and blue, with yellow lines on a white background encircling all. Inscriptions on a yellow background; lines bounding the columns are red. Text : and , etc.

PRESERVATION. Perfect.

BIBL. : TH. DAVIS, *Tomb of Iouïya*, pl. XXIX.

51104. Vase. — Alabaster. — Height 0 m. 39 cent. (pl. XXVI).

Vase of fine alabaster with rounded lid; the sides are thin, about 5 millimetres. Inscriptions are incised and filled with dark blue colour. On the lid is , on the base an oblong field surmounted by a ▬ : on it the two names of Amenhotep III (⟶) and that of the queen : (⟵) .

The vase was full of a hard yellow material of granular appearance.

PRESERVATION. Lid was broken in two : otherwise vase is perfect.

BIBL. : TH. DAVIS, *Tomb of Iouiya*, p. 28, pl. XXIV.

51105. Vase. — Alabaster. — Height 0 m. 345 mill. (pl. XXVI).

Vase with one handle, thicker in the side than the last. It retains a little muslin-like cloth tied round the neck and inside there is still about 100 c. c. of a clear brownish viscous liquid, which proves to be castor-oil (see p. 74).

The handle was broken during the clearance of the tomb; it has been mended.

BIBL. : TH. DAVIS, *Tomb of Iouiya*, p. 30, pl. XXV.

51106. Vase. — Alabaster. — Height 0 m. 20 cent. (pl. XXVI).

With long narrow neck and a handle in the form of two papyrus flowers. It appears to be nearly full of a dark red substance.

PRESERVATION.

The handle had been broken in ancient times and mended with a red cement. Part of the base is broken away.

BIBL. : TH. DAVIS, *Tomb of Iouiya*, p. 31, pl. XXVI.

51107. Osiris cenotaph. — Limestone. — Length of base 0 m. 30 cent. (pl. XXVII).

An oblong block of limestone in the shape of a sarcophagus. On it the upright channelling of the niche pattern is imitated in lines of colour, red, blue, green and yellow, on a white background, the broad outer border being black. On this bed lies the figure of the dead Osiris, painted white; over the middle of his body Isis is represented as a bird with wings outspread, a bird, though with human head turned to one side and with hands instead of claws. It is in sharp relief (0 m. 003 mill.) and is painted yellow. Yellow too is the necklace of Osiris : his eyes are outlined in black.

At the foot end of the block is a projection in the shape of an upright flattened cylinder. It is painted white and on the top of it is a circular hole 5 millimetres deep, which may represent a receptacle for offerings.

The whole was fastened by four wooden pegs on to a base of wood painted red.

BIBL. : TH. DAVIS, *Tomb of Iouiya*, pl. XXIII.

51108. Bedstead. — Wood. — Length 1 m. 74 cent., width 0 m. 69 cent., height 0 m. 58 cent. (pl. XXVIII).

An angarîb of wood, painted black, with decoration in white paint imitating ivory inlay. The side pieces are curiously curved so that the head and foot are higher than the middle. There are two curved struts tenoned into the long sides. The legs are in the form of lions' feet, with the usual small tapering bases below. There is a rail at each end between the feet, and a double-ended L-piece for stiffening under the head and foot bars.

The mattress is plaited of linen string; ten strings come from each hole in the frame and they are divided into two strands of five. Each of these is led under two and over two of the strands of five that it meets, but one of each pair of strands is kept one step in front of the other. The web is open near the edges but closes in in the centre. The ends of the rails joining the feet and the stiffening L-pieces above them are painted yellow.

This is by far the least elaborate of the three bedsteads.

Preservation. Much of the stringing is lost.

51109. Bedstead. — Wood with silvered ornament. — Length 1 m. 76 cent., width 0 m. 70 cent., height 0 m. 61 cent. (pl. XXVIII, XXIX, XXX).

Angarîb of wood. The visible surfaces are covered with a veneer 3 millimetres thick, of a dark wood. The legs are in the form of lions' feet. There are two curved struts between the sides as in the last and between each pair of feet is a rail. Under the two end-bars too are rails with L-pieces at the corners; these are silvered. The head board is divided into three panels in front and six behind, and in these is a decoration of silver foil on plaster. The mattress is of coarse linen string, six strings to a strand : the plaiting is of the simplest, over one and under one.

Ornament.

The three panels on the front of the headboard show Bes figures dancing with knives in their hands and fastened to their feet, signs hung over their arms or placed in a space before them, all this in low relief on the plaster, worked with good and sharp outlines, and with details cut with a graver. On the back each of the panels is divided by an upright style and the six long panels so left are filled with the imbricated feather pattern. The silvered squares at the ends of the struts are covered with incised chevrons; those at the foot end bear on the top the sacred eye over a shrine and on the side the hanging lotus-bud ornament. The false toes of the lions' feet are also silvered.

Little ties of cloth remain on the mattress at one end and half way up the side. Some object then was tied on to the angarîb, perhaps one of the Osiris beds.

PRESERVATION.

One of the curved struts was found broken. The silver tarnished rapidly on the opening of the tomb and has begun to peel. It has now been varnished.

51110. Bedstead. — Wood with gilt ornament. — Length 1 m. 78 cent., width 0 m. 78 cent., height 0 m. 78 cent. (pl. XXVIII, XXXI).

Angarîb similar to the last but with decoration of gold in place of silver.

As in the last, the longer pieces of the frame are made of a cheaper wood and veneered : the veneer is about 4 millimetres thick and is attached by pegs at intervals of 8 centimetres or so. The legs are in the form of lions' feet, the bases beneath which are silvered, not gilt.

The mattress is formed of coarse linen strings, eight strings to each tie, divided into two strands of four each and plaited as in n° 51108. Two curved struts divide the length into thirds. The points where they are attached are gilt; presumably in real beds these parts were made of metal.

The headboard is stiffened with L-pieces. It is divided into three panels which are, however, flush with the frames, not sunk as in the last number. The panels are separated by two upright gilt rods with a thickening in the middle; the ends curve over the top of the board. These features occur, but without the top hook, in the two other bedsteads; they also, in the beds from which these were modelled, were probably of metal.

ORNAMENT.

The decoration in the panels is of gilt plaster in low relief on a background of plain wood. The gods represented are, on the front, Pasht in the middle of the centre panel and Bes in the two side panels : each of the deities is flanked by a pair of figures of the hippopotamus goddess Thoueris. All are crowned with lotus flowers and stand on *nub* signs : the Thoueris figures hold knives in their paws and rest them on signs. On the back of the board there are again three panels : in the centre is a winged Bes, full-faced, holding *neb* signs in his extended hands. Above each is a group of signs, , and from the god's hands depend a and a . On the right two Bes figures face one another; one plays a tambourine; the other dances holding a snake and a knife; on the left side the tambourine player is faced by a standing Thoueris. The modelling of all these figures is rather poor and woolly.

The remaining gilt decoration is in small pieces : the L-shaped supports at the front of the bed-head are gilt and ornamented with incised lines in groups of seven. In the corners between them and the head are two little patches divided into squares. Outside, at all four corners of the frame is the hanging lotus-bud pattern; above, at the feet, are the two eyes as in n° 51109, and the ends of the two struts are decorated with chevrons.

PRESERVATION. One side had been broken by the robbers in antiquity.

BIBL. : TH. DAVIS, *Tomb of Iouiya*, pl. XXXVII.

51111. Chair. — Wood. — Height o m. 595 mill., width o m. 40 cent., depth o m. 37 cent. (pl. XXXII, XXXIII, XXXIV).

Chair of a reddish wood painted dull black. It stands on lions' feet, the paws of which rest on silvered bases. The back and arms are frames, filled with flat openwork sculpture, well finished on both sides. In the back stands Bes between two Thoueris figures; all three are on *nub* signs. The face and skirt of Bes, the back and the knives of the hippopotamus goddess, all that shows light in the photograph, are gilt. In each of the two arms is an ibex in the act of lying down : it wears a collar and this and the upper part of the body are gilt. Before it is a group of signs, , and the triangular space above is filled with a floral design. The seat is composed of a stout mesh of string, six threads in each strand : the plaiting goes « under two, over two ». The seat is painted above with thick white paint.

To this chair must belong a cushion which fits it. It is made of two thicknesses of cloth and stuffed with pigeons' feathers. Two bands of white paint run round the edges, and in the middle a little oblong (6 cent. by 8) of pink cloth is glued on; it is surrounded by two strips of yellow and again of pink cloth, which form a frame to it.

Preservation.

Chair is perfect; cushion in bad condition. Other cushions in the tomb were entirely ruined when found.

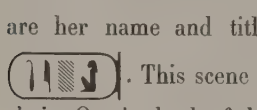
Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXXV.

51112. Chair. — Wood gilt. — Height o m. 615 mill., width o m. 38 cent., depth o m. 41 cent., height of seat o m. 345 mill. (pl. XXXV, XXXVI, XXXVII).

The whole chair is covered with a thin layer of fine plaster, and then gilt or, in a few places, silvered, with the exception of the seat which is painted yellow. The only silvered parts that were to be seen are the bases of the feet and the L-pieces which help to support the front bar of the seat; but the lower surface of the seat is also covered with silver leaf. The arms are frames, as in the last chair, filled by figures of Bes and Thoueris tenoned in; these are flat pieces, about one centimetre thick, carefully worked as bas-reliefs on both sides. The back of the chair is rounded, leans backwards and is supported from behind by three struts.

Decoration.

In the two arms the openwork designs are almost identical; in the middle Bes, who has a face on each side, Thoueris with knife and *sa* sign on one side, a dancing Bes with club and knife on the other. One figure is broken out from each arm. On the inner face of the back board is depicted in low relief on the gilt plaster a scene

of a lake excursion. In a papyrus boat is the queen Thyi, seated in a chair under which sits a large cat. Before and behind her stand two princesses, wearing floral coronets and carrying long feather fans, but barefooted and with their skirts tucked up high. The one in front offers a bouquet to the queen; behind her is her name ; the other girl holds in her left hand one of those elaborately tied bouquets the taste for which still exists in Egypt. Her name is incomplete; we can only read . The queen carries in one hand an *ankh*, in the other a whip : on her head is the double-plumed crown. Above and before her are her name and title in characters now rubbed and indistinct,  . This scene has been regilt in places, as indeed have other parts of the chair. On the back of the chair, outside, is a figure of Bes in low relief; the face is well modelled, but hidden from view by the middle strut. The god is dancing with knives fastened to his feet; he is equipped also with outspread wings and in each hand carries a basket sign surmounted by and another hangs from each hand. This scene is well preserved but several small patches of gilding have been added.

The seat of the chair is silvered below and decorated with incised lines, drawn one centimetre apart from front to back. But this formed no part of the chair as originally made : at first it had a seat of plaited string; the holes are now plugged with plaster and silvered over but can easily be seen. The panel let into the seat is fixed with an earthy-coloured cement.

Preservation.

One of the figures from each arm is lost. The chair has every appearance of having been used before it was put into the tomb; it is so small that the owner must have been a child.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 42, pl. XXXVI.

51113. Chair. — Wood. — Height 0 m. 77 cent., width 0 m. 52 cent., depth 0 m. 54 cent., height of the seat 0 m. 34 cent. (pl. XXXVIII-XLIII).

A chair, sufficiently large to have been used by a grown person; it is made of red wood with elaborate decoration of gold leaf on plaster. The arms and back are solid and the back is strengthened by three struts behind. Above the front legs and in front of the arms are two women's heads in the round; their faces, crowns and necklaces are gilt, the wigs left in the plain wood.

The seat is of string; from each hole in the frame issue two strands, each of twelve strings; these are further divided into three sets of four, and each set is plaited so as to pass below three others, then above three more.

The legs seem to be made of whole wood, but the frame of the seat is veneered, as

also is the back; the shape of the pieces of veneer is somewhat irregular. The woodwork is, no doubt, mostly fixed by tenons, but bronze nails in addition are used at many points, four on each arm, two above each front leg, one above the back legs. The front and back rail and the L-pieces beneath the frame of the seat are as in the last chair.

Decoration.

All the decoration is gilt except that the panels on the back, the rails with double L-ends immediately below the front and back bars of the seat, and lastly, the bases below the lions' feet are silvered.

On the inside of the back is a double scene of Sitamon, seated in a chair and receiving from a maiden a necklace of «gold of the southern countries». She wears an elaborate headdress with an antelope's head in front, and in her two hands holds the sistrum and the *menat*. The scene is framed in an oblong from the top line of which hang lotus flowers and buds. Above all is the winged disc and the legend .

On the insides of the arms are rows of maidens, four on each side, with floral headdresses and skirts of considerable variety of pattern, who carry dishes of gold rings. On the outside of the arms are two scenes : on the right is a little procession of three gods; in front goes a dancing Bes playing on a tambourine, followed by Thoueris and another Bes who brandishes a knife in each hand. Round the scene runs a fillet of gold. On the left arm there is no Thoueris; two tambourine players and one knife-bearing Bes compose the group. All these figures are worked with considerable care.

The outer surface of the back is divided into four panels which are filled with the feather pattern in silver.

Preservation.

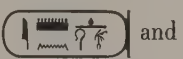
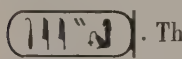
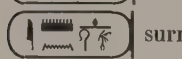
The chair is very solid; even the stringing of the seat retains considerable strength. On the upper part of the arms all the gilt and some of the underlying plaster is worn away. The little heads of women above the front legs and the upper part of the scene on the back inside are also rubbed. The chair seems then to have been used before it was placed in the tomb.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 37, pl. XXXIII-XXXIV.

51114. Box. — Wood. — Length 0 m. 38 cent., width 0 m. 30 cent., height 0 m. 15 cent.

Box of thin (0 m. 01 cent.) wood on four short legs. The sides and lid are sunk so as to look like panelling, but the sides are composed of but one piece of wood each and the lid of two. The sunk field is covered with a dark blue paste or paint on which the *uas* and *ankh* signs are laid in gold foil. The edges of the sides and lid are also gilt, but on the top of the lid the gold is replaced by yellow paint. Internally too the box is painted yellow.

The two boards which form the lid are fastened together by two cross pieces, one of which is undercut so as to catch below another slip of triangular section which is attached to the inner back edge. When the two knobs were then fastened together the lid would not fall off, but there are also eight small holes, two in each side, on the edges of the box, into which pegs from the lid fitted. To the yellow painted knob on the lid the end of a string still adheres.

On the lower knob, which is gilt, there are the two cartouches of  and  . The inscription on the lid consists of the cartouches and  surmounted by discs and supported by *dad* signs with human arms which hold the long sign with the and below. The box is of rather rough work, inferior to most of the tomb furniture.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XL.

51115. Box. — Wood. — Length o m. 475 mill., breadth o m. 34 cent., height o m. 33 cent. (pl. XLIV).

Wooden box, covered with a thin layer of plaster and painted in imitation of precious woods, ivory inlay and gold fittings. It stands on four legs, has a cornice and a sloping lid. Inside it is painted black : outside the inner panel is red, round it are white and black lines and the outer band is black. The cornice is black and white, the roll beneath it yellow; at the points of junction between the box and the legs there are L-pieces also painted yellow. The knob at the end bears a black and white rosette; a papyrus tie is round the stem.

Down the middle of the lid runs a line of hieroglyphs in black on a yellow ground :

On each side is a yellow panel framed in lines of black and white : on one of them are some hieratic signs which I transcribe (→) .

Preservation. Good, but the wood is cracked and shrunk.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XLI.

51116. Box. — Wood. — Length o m. 50 cent., breadth o m. 34 cent., height o m. 33 cent. (pl. XLIV).

Box of similar shape and decoration to the last, except that a chequer ornament (of black and white squares with black, white and blue frame), is placed in the middle of the side of each box and two such oblongs on the lid. Roll below the cornice and edges of the uprights all yellow : main bands of paint black : inside of the box also black.

The lid is of the sloping shape with rounded top, as in the last. On it in yellow on a black ground is a line of text : .

The chequer pattern on the lid is on a red background; outside it come three black lines on white, then the outer black band.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XLI.

51117. Jewel box (?). — Wood. — Length o m. 53 cent., breadth o m. 42 c., height o m. 51 cent. (pl. XLV, XLVII).

A shallow wooden box on a tall stand : it has a two-leaved lid with an overlapping joint closed by two bolts running in bronze staples; each leaf has a knob of dark wood.

The interior of the box and the inner sides of the legs are painted yellow; the outside is covered with a thin layer of plaster and gilt. The hieroglyphs too are gilt, but the background from which they rise is made of plaques of blue faience, generally about o m. 10 cent. long, which are sunk in the wood and over which the gilt decoration is laid.

But this is not a complete account of the construction; in at least two places on the sides of the box pieces of faience have been cut to fit irregular spaces between the hieroglyphs, and this technique is much more evident on the lid. Here the gold ring of one cartouche is filled with a dark blue oval, which has sprung a little from its place; outside the cartouche the faience is of a quite different shade. It appears, then, that generally the gilt ornament is overlaid on the tiles, but that in places the tiles are cut out to fill blanks left between the signs.

On the four sides the decoration consists of the three signs continually repeated, on the lid of the two cartouches of Amenhotep III, with the *nub* sign above and that for « millions of years » below. On the knobs too, of the lids, the two names of Amenhotep are incised and painted yellow.

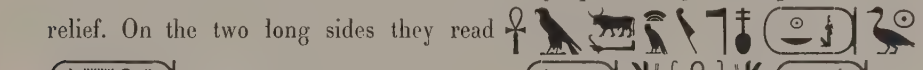
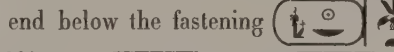
Preservation.

Fair. There are many cracks both in the blue and the gold. The gold is dull, apparently of thinner leaf than on the coffins.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 46, pl. XXXVIII.

51118. Jewel box. — Wood, gilt and inlaid. — Length o m. 385 mill., breadth o m. 268 mill., height o m. 41 cent. (pl. XLVI, XLVII).

Box with arched lid, standing on four legs and elaborately decorated in bright colours with a mosaic of ivory, ebony and faience and with gold hieroglyphs on a blue ground.

The cornice at the top of the box is gilt. The outer surfaces of the legs and the frames of the two registers into which the sides are divided, are all covered with a mosaic of dark wood, of ivory, of little plaques of ivory dyed pink and of plaques of blue faience. In the upper registers of the frames large pieces of blue faience are inlaid, fitted with a white cement. Along these blue plaques run gilt inscriptions in low relief. On the two long sides they read  at the end below the fastening  and at the other end . The lower register, that below the box itself and above the stiffening rail, is filled with a series of groups of signs cut out of thin wood and each tenoned above and below. A background of cloth, once pink, still remains behind this openwork. The interior of the box is also lined with pink linen.

LID. The lid is rounded; the ends are filled by curved pieces of blue faience. Round the edge and down the middle runs the same mosaic pattern as on the box. The spaces between are filled by four pieces of faience on which the ornament of cartouches, etc., is made in low gilt relief. At one end is a knob; below the other a bevelled edge which fits into a groove undercut in the end of the box.

PRESERVATION.

A little of the mosaic work has fallen and the tiles are cracked, but the colours are brilliant and the object is one of the most striking in the tomb.

BIBL. : TH. DAVIS, *Tomb of Iouiya*, p. 47, pl. XXXIX.

51119. Basket for wigs. — Papyrus. — Length 1 m. 07 cent., breadth 0 m. 51 cent., height 0 m. 50 cent. (pl. XLVIII).

A basket made of papyrus stems, with lid and an interior double-leaved lid which forms a tray. The basket is raised on four feet which are stiffened by a cross-rail and sloping ties. The outer covering is made of whole reeds lashed to transverse reeds by much thinner stems of the same plant. The lining of the box is double, being made of split papyrus stretched over a frame of reed. This is not in contact with the outer face and the total thickness of the sides is as much as 0 m. 05 cent. The double lid opens from the middle at about 0 m. 14 cent. from the outer lid. It too is made of split papyrus on a frame of whole reed and is supported by four other reeds, lashed round with papyrus pith, which are tied to the frame at the corners and the middle of the sides.

The basket is ventilated by three windows at each side and one at each end. The windows in the outer walls are composed of reeds wrapped round with papyrus pith; those in the inner walls are of thin strips of the pith alone.

The lid was tied down by linen thread and sealed with black clay seals; one of them

remains. The box is very light and can only have been used for storing the slightest fabrics. A curious point is that while three of the uprights in the corners are reeds the fourth is a twig of wood.

Bibl. : Th. Davis, *Tomb of Iouiyà*, pl. XLII.

51120. Pair of sandals. — Plaited grass and reed. — Length o m. 265 mill.

The toe and side-pieces of slit papyrus. The two sandals are tied together with a papyrus thong. Preservation perfect.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XLIV.

51121. Pair of sandals. — Leather. — Length o m. 24 cent.

Covered with a wash of white paint, then gilt all over except on the sole. One is nearly perfect, the other largely eaten away by insects.

51122. Pair of sandals. — White leather. — Length o m. 27 cent.

Edges of sole are turned in below. From one sidestrap to the other a broad strip of leather covering the instep. A stamped ornament on the sole. The pair are still stitched together; both are somewhat eaten by insects.

51123. Pair of sandals. — Gilt leather. — Length o m. 18 cent.

The gold leaf was applied directly to the leather above; below is a layer of cloth, then half a millimetre of plaster. The edges are bound with green leather, tacked on with few stitches. Condition bad; of one little remains. The spiral pattern on the gold must have been made with a hard pebble or metal point.

51124. Pair of sandals. — Leather. — Length o m. 24 cent.

The leather is covered with plaster and gilt. There is a ribbed pattern on the upper surface, plain gold below. Ankle and toe straps are broken and incomplete.

51125. Pair of sandals. — Plaited grass. — Length o m. 30 cent.

Type of n° 51120. One instep piece broken.

51126 and 51127. Pairs of sandals. — Grass. — Length o m. 30 cent.

Like n° 51120.

51128. Single sandal. — Grass. — Length 0 m. 27 cent.

Like n° 51120.

51129. Pair of sandals. — Grass. — Length 0 m. 24 cent.

The grass woven on broader strips of reed than usual. Much of the grass worn away; one sandal has lost its straps.

51130. Sandal. — Grass. — Length 0 m. 25 cent.

Type of n° 51120. Sole only and in bad condition.

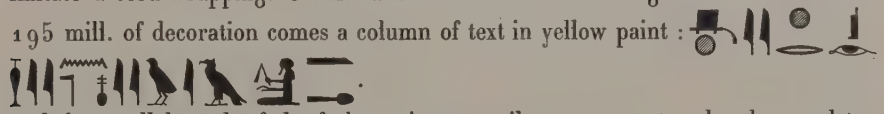
51131. Staff. — Wood. — Length 1 m. 67 cent.

Painted black and decorated at top and bottom with gold and colours. The knob at the top is green; below it comes a line of rosettes on a green ground, and gold bands before and behind them; then come broader belts of dark blue, red, dark blue and green, separated by a narrow double band of gold which imitates a cord wrapped round the staff. Lastly come a band of spirals and black and gold bands. At the lower end of the staff is a length of 0 m. 15 cent. of dark blue with gold bands above and below.

This was evidently only a staff for funeral purposes.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 48, pl. XLIII.

51132. Staff. — Wood. — Length over 1 m. 15 cent.

Staff painted black; it has a fork at the upper end. At the top are alternate bands of red and black separated by triple bands of gold which, as in the last number, imitate a cord wrapping. On the black and red bands are gold dots. Below the 195 mill. of decoration comes a column of text in yellow paint :  .

Round the small branch of the fork too is some gilt ornament, two bands round top and base and long pieces joining them.

51133. Whipstock. — Wood. — Length 0 m. 40 cent.

Of light wood with a little of the leather lash remaining. It is painted black, with yellow rings near the top, and near the lash is a column of hieroglyphs reading from the whip towards the handle : .

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 48.

51134. Model baskets and yoke. — Wood and copper. — Length of yoke o m. 16 cent., baskets o m. 05 cent. by o m. 04 cent. (pl. XLIX).

Yoke is of wood; baskets of a plate of metal folded over; handles of wire. From an ushabti.

Bibl. : Th. Davis, *Tomb of Iouiya*, pl. XXI.

51135 and 51136. Yokes and baskets. — Wood and copper. — Lengths o m. 13 cent. and o m. 16 cent.

Like n° 51134.

51137. Nine yokes. — Wood.

No baskets found. One yoke of very dark wood, the rest red.

51138. Model pick. — Wood. — Length o m. 077 mill. (pl. XLIX).

Sharp-pointed; made of three bits of wood.

51139 to 51147. Model picks. — Wood. — Length varies from o m. 05 cent. to o m. 08 cent.

Like n° 51138. Two of them, n°s 51143 and 51144, are incomplete.

51148. Model hoe. — Wood. — Length o m. 052 mill., breadth of blade o m. 017 mill.

Like the picks but with broad blade like the modern *fass* or *turria*.

51149 to 51161. Model hoes. — Wood. — Length varies from o m. 036 mill. to o m. 061 mill., the breadth of the blade from o m. 013 mill. to o m. 022 mill. (pl. XLIX).

Most are of reddish wood, one (n° 51153) of black. Two (n°s 51152 and 51158) are incomplete.

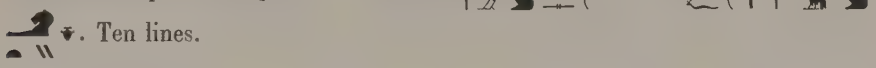
51162. Parts of model hoes. — Wood.

Two spare handles and one blade.

51163. Model of brick mould. — Wood. — Length o m. o5 cent.

With handle; cut from one piece of wood; painted red.

51164. Scarab. — Blue glass and green felspar. — Length o m. o53 mill. (pl. XLIX).

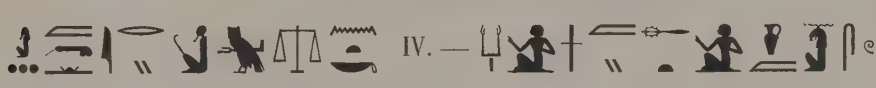
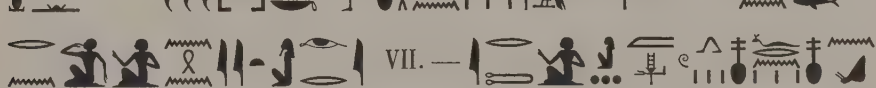
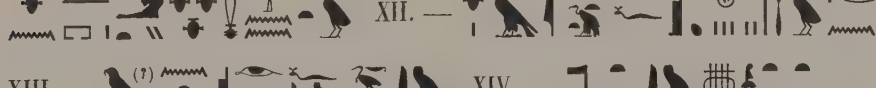
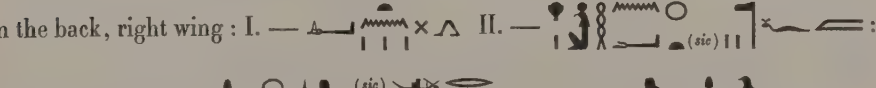
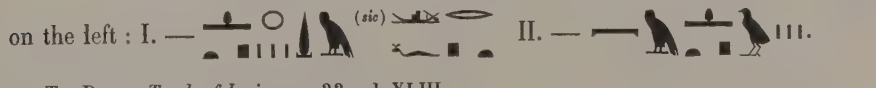
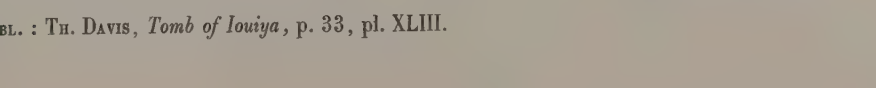
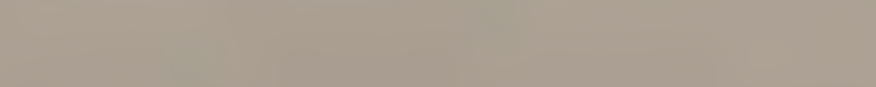
A scarab of blue glass attached to a plate of green stone by a thin layer of plaster. Scarab is well carved; on it are many stains of pitch. The flat face is inscribed with the Heart Chapter : it begins : I. — II. —  . Ten lines.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 33.

51165. Scarab. — Green felspar. — Length o m. 11 4 mill. (pl. XLIX).

Scarab of green stone decorated with gold; the base plate is longer than the scarab itself and is carved to represent a heart. The end was pierced for suspension and is broken. There is a second hole through the middle of the plate.

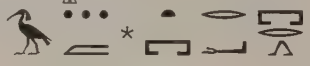
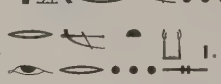
On the base is an incised inscription of thirteen lines containing the Heart Chapter (xxx B).

First line missing. II. — III. —  IV. — V. —  VI. — VII. — VIII. — IX. —  X. — XI. —  XII. —  XIII. —  XIV. —  .

On the back, right wing : I. — II. — : on the left : I. — II. — .

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 33, pl. XLIII.

51166. Scarab. — Resin or amber. — Length o m. o5o mill., thickness o m. o15 mill. (pl. XLIX).

Scarab of flat shape; the legs are not indicated. On the base a bird and five incised lines : I. — II. —  III. — IV. — V. —  .

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 33.

51167. Girdle-tie. — Red glass. — Length o m. o56 mill. (pl. XLIX).

Amulet of glass with a piece of blue stone inlaid in the loop. There are stains of unguents and a strip of papyrus adhering to the back. This came from the mummy of Yuaa.

51168. Dad amulet. — Blue glaze. — Length o m. o52 mill. (pl. XLIX).

Is gilt at three points, the base, the eye and under the crossbars. It was made in a mould; the back is flat. From body of Yuaa.

51169. Dad amulet. — Wood, plastered and gilt. — Length o m. o85 mill. (pl. XLIX).

On both sides an incised text (ch. CLV), on the front : , and on the back : .

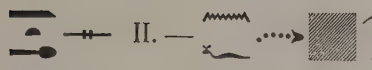
Bibl. : Th. Davis, *Tomb of Iouiya*, p. 34, pl. XLIII.

51170. Amulet. — Steatite. — Length o m. o4o mill. (pl. XLIX).

From the mummy of Thuiu.

51171. Girdle-tie amulet. — Jasper. — Length o m. o35 mill.

On the back is an incised text in three columns : I. —

II. —  III. —

.

51172. Snake-head amulet. — Carnelian. — Length 0 m. 041 mill.

From mummy of Thuiu; is broken and incomplete.

51173. Mirror. — Wood, silvered and gilt. — Length 0 m. 286 mill. (pl. L).

Mirror made of a circular piece of wood, about 0 m. 007 mill. thick, plastered and covered with silver leaf; it is tongued into the gilt handle, and the tongue fastened by a bronze nail. Below the nail a linen thread is tied round the handle and is gilt. The shape is probably meant to suggest a fish. Preservation fair; the object was broken but has now been mended.

51174. Handle of sistrum. — Gilt wood. — Length 0 m. 054 mill. (pl. L).

The top is a Hathor head, the same both sides; the ears are doubled. On the top are two grooves for the insertion of the ends of the metal strip. Inscription (see plate) on one side only. The plaster under the gold leaf is cracking.

51175. Kohl tube. — Faience. — Length 0 m. 116 mill. (pl. L).

Of fine hard green ware, like porcelain and quite different from the common soft and sandy fabric. Made in imitation of a length of cane cut off below a joint; the base of the tube is in the middle of the thickened joint. The triangular bract above the joint is indicated. The inscription of deep blue glaze sunk in the bluish green of the tube, consists of the titulary of Amenhotep III. In the mouth of the tube is a stopper of papyrus pith; below it is *kohl*, a black powder (galena?). To this tube was attached by a wisp of cloth a kohlstick of dark wood, 0 m. 192 mill. long with bulb end.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 34, pl. XLIII.

51176. Bird with human face. — Limestone. — Height 0 m. 135 mill.

Stands on a base with a table of offerings before it. The bird is carefully coloured : the wig and beard are black, the face red, the eyes black and white, the body yellow, the wings green, the tail dark blue, thighs white with black ends, legs and claws red, the table yellow with red lines and, finally, the base black with inscription in yellow. The necklace is red and dark blue.

In front is .

Has been broken in two.

51177. Large bead (?). — Wood. — Length 0 m. 085 mill. (pl. L).

Double truncated cone of wood, covered with thin layer of plaster and gilt. It is not pierced; was found with the coffin of Thuiu.

51178. Large bead.

Duplicate of last.

51179. Seal. — Clay. — Diameter 0 m. 031 mill.

Roughly circular seal of dark clay, attached to a slip of pink linen. It bears two incomplete imprints in relief, one from an oval scarab , the other ; the central sign in this has winged arms.

51180. Seal. — Clay. — Length 0 m. 029 mill.

Duplicate of last; shape oval.

51181. Seal. — Clay. — Diameter 0 m. 03 cent.

Consists of a piece of clay moulded with the fingers, the pattern of fine lines on the finger-tips still plain — then impressed with a scarab bearing the legend of a jackal and nine prisoners. Underneath is the mould of a twisted leather thong.

51182. Seal. — Clay. — Diameter 0 m. 02 cent.

Like the last. Made on cloth.

51183. Seal. — Clay. — Diameter 0 m. 025 mill.

Like the last two. From cloth.

51184. Bead necklace. — Glass and gilt wood. — Length 1 m. 75 cent., individual long beads 0 m. 03 cent.

Many of the beads were found in position on the body of Yuaa. They are of two kinds, a long barrel bead and a small spherical one. One only is of a drop shape. They are of three kinds of glass, dark blue opaque, light blue opaque and light blue transparent. About one half of the long beads are of gilt plaster. Some of the original string remains.

51185. Wig. — Human hair (?) (pl. XLII).

The hair is finely crimped, and made up at the ends into little plaits which were daubed with fat and now are of a whitish colour, while the rest of the wig is black.
Preservation is very bad, the hair being now extremely brittle.

51186. Bundle of plants. — Length 0 m. 50 cent., breadth 0 m. 25 cent., thickness 0 m. 15 cent. (pl. XLII).

It consists mainly of mimusops, with a good many young onions, and small bundles of a much smaller plant.

51187. Mat. — Papyrus reeds. — Length 3 metres, breadth over 1 m. 50 cent.

The reeds are very long (3 metres); they are tied at the two ends and the middle by two thin reeds continually crossing each other, and visible above and below, but there are also, at six other points, ties which pass through holes pierced in the long reeds.
The mat is doubled over in the middle.
Preservation is poor.

51188. Chariot. — Wood. — Dimensions :

Total length	2 m. 45 cent.
Length of pole from front of chariot	1 m. 69 cent.
Space inside back to front	0 m. 44 cent.
Greatest breadth	1 m. 92 cent.
Between rims of wheels	1 m. 475 mill.
Breadth of chariot	0 m. 90 cent.
Breadth of axle	0 m. 33 cent.
Space between wheel and body of chariot	0 m. 27 cent.
Length of yoke	0 m. 73 cent.
Height of chariot	0 m. 95 cent.
Diameter of wheel	0 m. 74 cent.
Height of body only	0 m. 53 cent.
Diameter of nave	0 m. 07 cent.
Diameter of axle	0 m. 04 cent.
Thickness of pole, up to	0 m. 05 cent.
Parts of frame, up to	0 m. 04 cent.
Front board	0 m. 01 cent.

(pl. LI-LVI).

Light chariot of wood with much gilt ornament. The body is a light frame, composed of eleven staves rising from the D-shaped base. This base is formed of two pieces

of wood, of which the curved one is the stouter. The pole passes beneath the base of the chariot, is lashed with leather thongs to the front curve of the D and is tongued into the straight bar behind.

This bar is 0 m. 085 mill. broad and 0 m. 02 cent. thick, but is stouter in the middle and here bears a tenon which fits into the axletree : the ends of the curved piece are attached to the axletree by leather thongs.

In the straight bar are pierced at 5 cent. intervals a zigzag series of oblong vertical holes, each 2 centimetres by 1 centimetre in section; in the curved piece are similar but horizontal holes, and the floor of the chariot is formed of a matting of leather straps, 1 to 1 1/2 cent. broad, strung taut through these holes. Over this mat was laid a piece of red leather which formed the visible floor of the car; when found, however, it had become extremely brittle and but little of it remains. The edge of it in the door was covered with a strip of white leather on which is a ∧∧∧ design in cut-out green leather.

The upright staves are tenoned into the D-base and into the hand-rail above; they are painted yellow on the inside.

A dashboard of thin wood, rising in the front and at the sides to the handrail, and sinking between those points in two deep curves, unites the staves and serves as a support for most of the decoration. Inside it is painted green with a border composed of a green zigzag flanked by lines of black, white and red.

The curved spaces left between the handrail and dashboard were originally covered with pieces of red leather wrapped round the upper rail and fastened with bronze tacks to the boarding below. The robbers had torn this apron off the front of the chariot, and it is now too brittle to be replaced.

The corresponding apron on the back of the car remains in place; on its lower edge is a border of green *appliqué* leather work. The light boarding, both in front of the chariot and behind, is covered with plaster and gilt. On the plaster is a lot of ornament in relief, the outlines of which are rather dull and indistinct, and have the look of having been moulded in a slow-drying plaster rather than of being cut with a sharp tool in the dry. In the middle piece is a tall bouquet, flanked on either side by an antelope erect. Right and left of this piece there is, on the handrail, a piece of plain wood without gilding or leather work : to these points were, doubtless, attached the ties to the pole. On the two side pieces are lines of rosettes with an upper and lower border formed of endless spirals. Above the axles, right and left, are more long bouquets and the triangular spaces above the rosettes are filled with two floral ornaments which are not identical on the two quarters. On the right there is a lotus from which spring a «lily», a thistle and some fruits; on the left a conventionalised lotus.

The front edge of the D is covered by a strip of leather and the bounding line between this and the gold is concealed by a painted band 0 m. 02 cent. broad with chevron ornament. The straight bar of the D is attached to the axletree, not only by the central tenon and the two end ties but by four other ties, two on each side; these are plastered and gilt.

The axletree is of a pear-shaped section. Below the body of the car the wood is left plain except where it is encircled by the gilt ties. Outside the body the axletree continues for 0 m. 13 cent. of the same thickness, then suddenly thins to the working axle of 0 m. 38 cent. long. The bearing surfaces have a red, rather greasy surface and in places there are patches of a black lubricant. Covering the inner half of the nave and guarding the bearing to some extent from the entry of dust was a kind of sheath or sleeve of red leather, attached tightly to the axletree and covering the nave up to the spokes with a loose cover in which it could turn freely. The fixed part of this sleeve is gilt and the free edge is adorned with the same pattern of green leather *appliqué* that has been met twice already. The two edges in the free part are not stitched together.

Outside the wheel the axle projects 0 m. 05 cent., and in this projecting piece is an oblong hole for a peg; the play left for the wheel is one centimetre.

The pegs are of leather, hammer shaped, with the end of a thong remaining at the thin, lower end. The leather is red, except the top of the hammer head which is green.

Wheels. In both wheels the greater part, more than 5/6^{ths}, of the circumference is made of a single piece of wood, which must have been boiled or steamed before it was bent : the joints between this and the smaller arc are concealed by 8 cent. lengths of gilt plaster. The spokes, six in number, are of oval section; the long diameter of the oval is, naturally, at right angles with the plane of the wheel. The central part of the spokes and the outer half of the nave are covered with gilt plaster. At the end of the nave are green leather strips on white. The tyre is triple; the two inner coverings are of coarse leather, the outer of red-dressed leather. The method of joining the ends can be seen at two points; slits about 2 cent. long and 8 in number, were cut longitudinally near the ends of the pieces to be joined, and these were laced together with a thong.

The pole. Three lengths of the pole are gilt, one at the end, one on the thick part near the chariot, and the last one third way from the body towards the end of the pole. Two seem to be only gold on plaster, but the middle one is of leather, and to it must have been attached ties which connected the pole with the top of the handrail: these ties had, however disappeared.

The yoke is composed of a single piece of wood. It is decorated with knobs and bands of gilt plaster and was attached to the pole by leather ties which have also disappeared; they seem to have been painted green for some of this colour remains round the print of the tie. The bit of the pole projecting in front of the yoke is now black, as are the ends of the axle outside the wheels; this black appears to be oxidised silver.

The chariot could never have been used with horses; it is too low and the gilt ornament is ill adapted for rough usage. But it is made of singular strength for a mere model. It shows no sign of wear and must have been carried in the funeral procession to the valley unless the road was then very well kept.

Bibl. : Th. Davis, *Tomb of Iouiya*, p. 35, pl. XXXII.

51189. Papyrus. — Length 19 m. 70 cent., height 0 m. 45 cent.

Book of the Dead written for Yuaa, whose name in it is consistently written .

It is now mounted in thirty-five sheets. The papyrus has, since this catalogue was written, been fully published by M. Naville as *The Funeral Papyrus of Iouiya*, London, Constable, 1908.

51190. Mummy of Yuaa, (pl. LVII, LVIII).

This is perhaps the most perfect example of the embalmer's art at the time of its zenith in ancient Egypt that has come down to us. The only mummies, which can be compared with it, are, in addition to Thuiu's, those of Amenhotep II, Thothmes IV and Seti II; but the mummy of Yuaa is not blackened like the latter and it has retained a more natural, almost benevolent, expression, especially when seen in profile (pl. LVIII), than the others.

When the body was found it was more or less completely invested by the brittle, blackened, fragmentary remains of the original elaborate and complicated series of bandages, which had been considerably damaged by plunderers. But before the mummy was brought to Cairo a circular incision was made through the thick mass of linen around the neck (see pls. LVII and LVIII) and the whole covering of the head was removed.

The thorax was already partly bare of covering. What was left of the charred linen I removed from the front of the body as far down as was necessary to expose the embalming wound in the left flank, which I found to be covered by a fusiform plate of gold, 113 millimetres long and 42 millimetres broad. The embalming wound is 98 millimetres long and 34 millimetres broad : it is almost vertical, its upper end being on the same horizontal plane as the umbilicus and the crest of the ilium and 98 millimetres distant from the former. The middle of the opening is opposite the anterior superior iliac spine.

The body cavity is tightly packed with balls of coarse linen, which had been soaked in a solution of resin before being put into the abdomen, so that they have now set into a hard mass. In this respect, as in most of the details of the mode of embalming, the mummy was treated in the same way as those of Amenhotep II and Thothmes IV. The manner of the treatment of the perineum of Yuaa resembles that which I have described in the case of Amenhotep II (*Bulletin de l'Institut égyptien*, 5e série, t. I, 1908, p. 224).

The mode of embalming of the mummies of Yuaa and Thuiu assumes a certain historical importance, when it is recalled that they were the latest bodies embalmed by the royal undertakers — at any rate, certainly the latest known to us — before the body of Amenhotep III was mummified. The body of Amenhotep III was submitted to those curious procedures of stuffing foreign materials under the skin for the purpose of restoring to it some measure of the life-like fulness it had lost

in the earlier stages of the embalming process. The fact that neither Yuaa's nor Thuiu's corpse was so treated seems to definitely date this strange innovation in the practice of mummification to the reign of Akh-en-aten, which was so fertile of novel procedures.

The mummy of Yuaa is that of an old, white-haired man, 1 m. 651 mill. in height. His hair, now stained yellow by embalming materials, was perfectly white at the time of his death. It is long and wavy—when straightened it is more than 11 centimetres in length. Unlike his wife he shows no pronounced tendency to baldness.

His face is relatively short and elliptical, the total facial height being only 110 millimetres, whereas the bizygomatic breadth is 135 millimetres. His nose is prominent, aquiline and high bridged : at the same time the alae are wide, probably more so than in life, because the nostrils have been dilated in the process of packing the nasal fossae with linen. The nose is 56 millimetres long and 36 millimetres wide (alar measurement). The bridge of the nose projects 2 centimetres in front of the canthi. The lips appear to be somewhat full. The orbits are elliptical and moderately far apart, the distance between the canthi being 32 millimetres. The external palpebral diameter is 101 millimetres : the right orbit is 44×30 and the left 40×30 millimetres. The jaw is moderately square. The bigonial diameter is 106 millimetres. The beard and moustache had not been shaved for two or three days before death, for the upper lip, chin and submental region are thickly studded with white hairs 2 to 3 millimetres in length (pls. LVII and LVIII), but on the masseteric region the hairs are more sparsely scattered. The eyebrows and eyelashes are well-preserved, but, unlike the other hair, they are of a dark brown colour.

The orbits have been plugged with small masses of linen in front of the sunken eyes, the eyelids being pulled down over the packing material; but no attempt was made to represent pupils by means of spots of black paint, as became the custom in the times of the XXIst Dynasty.

Unlike the ears of most of the royal mummies of the New Empire, Yuaa's were not pierced. The skin of the body generally and of the face has assumed a dark reddish brown colour, but on the prominences of the face the colour is much lighter, as though these parts had been rubbed.

The skin of the forehead, as well as that of the cheeks, is wrinkled. In attempting to determine the age that Yuaa had attained at the time of his death there is little to rely on beyond his general appearance, his white hair and wrinkled skin. If, on these slight grounds we estimate his age as about sixty years, it must be understood that the mention of such a figure is little more than guesswork.

The wrappings were so extensively damaged and so brittle that it was altogether impossible to determine the order or arrangement of the fragments of transverse, oblique and longitudinal bandages which remained. Between the wrappings on the back and around the thighs there were two definite layers of straw, which had obviously been put there intentionally.

When we come to enquire into the racial characters of the body of Yuaa there is very little that we can definitely seize on as a clear indication of his origin and affinities.

In norma verticalis his cranium is distinctly ovoid, almost beloid *i. e.* it is not broad enough to permit us to state definitely that it is not Egyptian, although its shape is by no means a common one in the pure Egyptian. The maximum length of the cranium is 182, the breadth 144 and the minimum frontal breadth 100. The auricular height is 117,5 millimetres, and the horizontal circumference 545.

The forehead is somewhat low and receding : the cranium as a whole is depressed but the occiput is moderately prominent.

The form of the face (and especially of the nose) is such as we find much more commonly in Europe than in Egypt. But while it has a distinctly alien appearance one would not be justified in concluding that it is not Egyptian, for we do meet with similar proportions in the faces of many individuals, supposed to be Egyptians. Moreover, even if we go so far as to admit — which I am not prepared to do — that this face and cranium conform to an alien (non-Egyptian) racial type, it must not be forgotten that at all times during the historical period in Egypt the upper classes intermingled with foreigners from neighbouring countries, so that — and this is especially the case in the Delta — alien types may be found among people, who have been settled for many generations in Egypt.

Among the human remains found by the Hearst Expedition in the tombs of the Ancient Empire at the Gizeh pyramids a few of the crania exhibit traits which are never known to occur in pure Egyptians but are distinctive of certain Levantine populations.

It is clear from these considerations that it would be rash to offer a final opinion on the suject of Yuaa's nationality.

Both arms are flexed, the upper arms being placed vertically at the sides and the forearms obliquely in front of the chest, so that the hands meet in front of the neck below the chin. The fingers of the right hand are fully extended and reach almost as far as the chin; but the left hand is flexed, the two distal phalanges of each finger being bent on the first phalanx; the thumb is extended. The finger-nails are very long, the dirt-margin being 3 millimetres broad.

On the small finger of the right hand there is a gold thimble (42 millimetres in length) in position. When the mummy was found there was a series of these coverings of the fingers. Their purpose was to hold the finger-nails in position, when the body was put into the embalmer's bath and the epidermis, as it softened and was shed, tended to pull the nails off when some such precaution was not adopted. As a rule string, tied around the fingers, was the means employed.

The skin is still intact on the greater part of the sole of the foot, but on both feet there is a triangular area devoid of epidermis, the base of which is opposite the second, third and fourth toes.

The following figures will give Yuaa's proportions :

Height	1m 651
Heel to upper edge of symphysis pubis	0 853
Chin to upper edge of symphysis pubis	0 610
Suprasternal notch to upper edge of symphysis pubis	0 503
Breadth at iliac crests	0 281

Breadth of shoulders (including heads of humeri)	$0^m 420$
Breadth between tips of acromion processes	0 383
Estimated length of right humerus (measured to the capitellum)	0 322
Left humerus gives the same measurement.	
Right radius, estimated length	$0^m 250$
Length of middle finger of right hand measured from lower end of radius.	0 197
The legs have not been unwrapped.	
From the centre of the patellar prominence to the sole measures	$0^m 471$
Maximum length of right foot	0 245
Maximum breadth of right foot	0 084

G. Elliot Smith.

51191. Mummy of Thuiu, (pl. LIX, LX).

The mummy of Thuiu is another excellent example of the perfection to which the art of embalming had been brought in the time of Amenhotep III.

The wrappings had been even more severely damaged by plunderers than those of Yuaa's mummy. Nevertheless they afford us more evidence of the mode of bandaging and embellishing the wrapped mummy than the more complete investment of the latter affords.

The outermost covering of the mummy consisted of a great sheet of linen, which was placed in front of the body and brought around its sides to the back, where its two edges fail to meet by about 6 centimetres in the greater part of their extent, although they come together behind the ankles. These two edges have been rolled upon themselves to form cords so as to strengthen them to resist the strain of a bandage, threaded spirally between the two edges, which was used to approximate them as near as possible the one to the other. The lower end of the shroud was pulled around the feet to the back of the ankles and the lower end of the spiral bandage, referred to in the last sentence, was tied in a series of complicated knots to fix it.

Outside this sheet of linen four linen bandages, each about 7 centimetres broad, were tied around the body, the knots being behind, and the whole surface of all these wrappings was smeared with a black resinous paste. On the surface of this resin, opposite each circular bandage, a hieroglyphic design in gold foil was found. It contained the titles of Thuiu in a vertical column, cut out of foil, and held together and bounded by two vertical strips.

Above the uppermost bandage there is a transverse oblong flattened area on the back, between the shoulders. Only small fragments of gold foil remain on the surface of this.

In the resinous matter on the surface of the fragments of linen, which still remain on the front of the chest, there are distinct impressions of part of a large pectoral ornament of the well-known pattern. On the right side (see the lower left hand corner of plate LIX) there are impressions of twenty segments of the pectoral in four rows and in front of the left shoulder the faint imprints of twelve other pieces. In the middle line in front of the root of the neck (at the lowermost

edge of plate LIX, just to the right of the number 51191) there is a deep groove, caused by a cord which encircled the neck just above the pectoral.

Part of the fragmentary covering of the abdomen and left thigh was removed to expose the embalming wound, which presents some curious features. It is almost vertical, nearly 11 centimetres in length and more than 3 centimetres across at its widest point. Its upper end is nearly 3 centimetres below the level of the crest of the ilium and its lower extremity is peculiar in that it extends below Poupart's ligament into the thigh. The edges of the lower part were brought into apposition by a spirally-threaded running-stitch of string, to the lower end of which is attached a large barrel-shaped carnelian bead, 34 millimetres long and 15 millimetres in diameter, which lies transversely on the front of the thigh.

No plate or other form of protection guarded the rest of the gaping wound, in which the packing material of the body cavity, such as is found in Yuaa's mummy, is exposed.

When Dr. Derry (who assisted me in the examination of this mummy) was clearing the feet to permit a measurement of height to be made, he found sandals in position. Each sandal has a sole composed of a thin metal (? electrum) plate, which presents three longitudinal grooves alongside each lateral edge, the intervening space being occupied by a series of transverse grooves, so that the whole plate is corrugated. Across the instep there is a band composed of some brittle dark material (? mud), the surface of which is gilded. At its attachment to the metal sole on each side this band is fashioned like a rope, but on the dorsum of the foot it expands on each side into a fusiform plate, the two plates being united by a narrower piece, opposite the cleft between the great and second toes, to which a toe-band was probably attached and passed through the cleft to be attached to the sole in front.

The mummy of Thuiu is that of a little old woman, 1 m. 496 mill. in height, with very scanty white hair. The top of her head is almost completely bald and the hair on the sides and back is about the same length as Yuaa's. Her face is quite free from wrinkles. It is not possible to estimate Thuiu's age with any approximation to accuracy, but she certainly is not young and in all probability was more than fifty years old at the time of her death.

There is nothing in her appearance and proportions to suggest that she was not Egyptian. In fact it would be easy to select among the Egyptian fellah-women of today innumerable examples of persons whose physical characters closely simulate Thuiu's.

Her cranium is a small regular ovoid, 178 millimetres long and 136 millimetres broad, the minimum frontal diameter being only 89 millimetres. The auricular height is 110 millimetres and the horizontal circumference is 480 millimetres. All of these figures might be matched in the cases of many simple, small-brained Fellah-women of today.

The face is a small graceful ovoid. The total facial height is 116 millimetres and the bizygomatic breadth 118 millimetres.

The small, moderately prominent nose is 53 millimetres long and 28 millimetres

broad, and the latter measure is also the distance between the inner canthi of the eyes.

The upper facial height is 67 millimetres, the external orbital breadth 93 millimetres and the bigonial breadth 90 millimetres.

Some delicate material, the nature of which it is not possible to determine, seems to have been placed under the eyelids and painted to represent the eyes.

The nostrils have been stuffed with resin, without distorting the nose.

The ears are small and graceful and the lobule of each is pierced in two places (pls. LIX and LX).

The arms are fully extended and the hands are flattened against the outer sides of the thighs.

The breasts are small and pendulous and flattened against the chest wall. They are characteristically senile.

G. Elliot Smith.

Four objects from the tomb are not to be found in this *Catalogue*, three of them wooden ushabtis now in Mr. Davis' possession, the last an alabaster palette about 0 m. 50 cent. long, which is missing.

APPENDIX.

The following analyses of materials found in the tomb are due to Messrs Lúcas and Pollard of the Survey Department Laboratory.

MATERIAL FROM LARGE JARS IN TOMB OF YUAA.

The sample has the following composition, viz :

MATTER INSOLUBLE IN WATER.

	p. 100.
Sand and other Insoluble Matter	9.56
Oxide of Iron and Alumina	1.04
Lime	0.68
Magnesia	trace
Sulphuric Anhydride	trace
Loss on Ignition, being Organic Matter	15.72
	27.00

MATTER SOLUBLE IN WATER.

	p. 100.
Sodium Carbonate	10.71
Sodium Bicarbonate	11.92
Sodium Sulphate	12.39
Sodium Chloride	18.20
Free and combined Water and organic matter (by difference)	19.78
	73.00

The sample consists of a mixture of crude natrun and sawdust. The greater part of the woody fibre of the sawdust is represented in the analysis by the organic matter insoluble in water; some portion however of the organic material of the wood was extracted during the time the water solution was being made, this portion therefore constitutes the organic matter soluble in water.

The sodium sulphate, sodium chloride, sand, oxide of iron, etc., are all impurities normally occurring in poor quality Egyptian natrun.

The nature of the sawdust cannot be stated with certainty, but there is a certain amount of evidence that it is cedarwood sawdust.

A. Lucas.

OIL FROM ALABASTER VASE IN TOMB OF YUAA.

The sample, of which there was only about 5 ccs, was very rancid and sticky, and in appearance somewhat resembled honey. The smell and taste however were both oily, and a permanent transparent spot was produced on paper.

Owing to the smallness of the sample it was impossible to apply many of the usual tests, the following results however were obtained :

Solubility at room temperature (16.5° c.). — Insoluble in water.
Entirely and readily soluble in ether.
Insoluble in petroleum.
Insoluble in petroleum ether.
Largely but not entirely soluble in absolute alcohol; some turbidity.
Partly soluble in 90 o/o alcohol; much turbidity.

Acidity. — The sample was very acid; the acidity, calculated as Oleic Acid, amounted to 36 per cent.

Saponification. — The sample appeared to saponify readily and entirely : the saponification value (Kottstorfer value) was 259.

Refraction. — The following figures were obtained in the Zeiss butyro-refractometer :

At 21.5 C.	80.5
At 50.0 C.	64.5
At 60.0 C.	59.0

From these figures the calculated refractions at 25 C. and 40 C. respectively are as follows :

At 25 C.	78.0
At 40 C.	70.0

Test for Cotton Seed Oil. — A negative reaction resulted on applying Halphen's test.

Test for Sesame Oil. — A negative reaction resulted with Baudouin's test. (Villavecchia and Fabris modification.)

From the results obtained there can be little doubt that the sample is Castor Oil that has become very acid and has possibly undergone other changes on keeping.

A. Lucas.

MATERIAL FROM ALABASTER VASE IN TOMB OF YUAA.

The composition of the sample is as follows :

MATTER INSOLUBLE IN WATER.

	p. 100.
Sand with a little clay	7.55
Oxide of Iron and Alumina	1.84
Lime	0.80
Magnesia	trace
Sulphuric Anhydride	0.51
Carbon Dioxide	trace
Loss on Ignition, being Organic Matter	0.81
	11.51

MATTER SOLUBLE IN WATER.

	p. 100.
Sodium Carbonate	16.10
Sodium Bicarbonate	10.71
Sodium Sulphate	27.76
Sodium Chloride	25.22
Organic Matter	trace
Free and combined water (by difference)	8.70
	88.49

The material is a crude natrun of poor quality such as may be found to day in several localities in Egypt, more particularly in the Wady Natrun.

No effort can have been made to procure even a relatively pure material, since natron containing less than 15 per cent of total impurities may be readily obtained from the Wady Natrun by careful selection. In the sample the impurities, which consist chiefly of sodium sulphate, sodium chloride and sand, amount to over 60 per cent.

A. Lucas.

LUBRICANT FROM CHARIOT AXLE.

The sample was a small piece of solid material weighing altogether 0.59 of a gram : it was a dark grey colour, somewhat metallic in appearance and crystalline on the surface. Under the microscope the crystals were seen to be colourless transparent plates. When burned the sample gave a smoky flame, with a smell suggestive of burning oil or fat, and left a large percentage of mineral residue. Water had no apparent action on the substance, being repelled by the surface. With ether the crystalline structure immediately disappeared, a brown amorphous material being left and a brown solution produced.

Matter insoluble in Ether. — Owing to the smallness of the sample only a very partial qualitative analysis could be made; the material however contained quartz sand, compounds of aluminium, iron and lime, and a little organic matter.

Matter soluble in Ether. — This was a solid, opaque, yellowish material, somewhat sticky to the touch and slightly greasy; it gave a permanent transparent spot on paper, and was soluble in chloroform, and partly soluble in both petroleum ether and alcohol. No refraction could be obtained with the Zeiss butyro-refractometer, no reading whatever being visible on the scale. The melting point was 49.5 C.

There can be little doubt that the mineral part of the sample consisted of sand and dust that had accumulated on the axle of the chariot, and that the remainder of the sample was the lubricant proper. What the nature of this lubricant was cannot be stated with certainty, the sample being much too small to permit of an exhaustive determination, but in view of the fact that the material was solid and had a melting point of 49.5 C. it is suggested that it was probably an animal fat.

A. Lucas.

GOLD.

The sample was separated into three portions which were manifestly different.

Part I. — This consisted of gold leaves which in some cases were discoloured on what had

been the exposed surface. Under the microscope the upper surface showed the scratches of the burnishing, the under surface in contact with the plaster being dull and pitted. Small crystals which proved to be sodium chloride were also visible. The sample treated with ether gave a solution which became opalescent on the addition of water and possibly contained some resinous matter. The tarnish on the gold is not removed by potash or ammonia, but disappears on heating. The same thing was noticed by Berthelot. The thickness of the metal varied from 0.01 to 0.02 m/m, being ten times as thick as that examined by Berthelot. On analysis the sample had the following composition :

	p. 100.
Gold	96.40
Silver	1.88
	98.28

A little copper and resinous matter were also present.

There was no evidence of platinum either in this or in any other of the samples examined.

Part II. — This consisted of a small piece of leaf similar to n° I but with a piece of silver foil attached. The join between the gold and silver does not show any evidence of being either sewn or soldered, even when examined under the microscope. The microscopic examination however showed that in burnishing portions of the silver had been carried over on to the gold and *vice versa*. The outer surface was tarnished while the side in contact with the plaster was bright; on heating the whole became bright. The thickness was 0.02 m/m. This portion was too small to permit of analysis.

Part III. — This consisted of a small leaf of a much lighter colour than n° I. The outside surface was burnished but much tarnished, while the inner surface was bright. The sample had the following composition :

	p. 100.
Gold	72.9
Silver	20.5
	93.4

A little copper was also present, but was not determined. The lighter colour of the gold is accounted for by the high percentage of silver present.

W. B. Pollard.

SILVER.

The sample consisted of silver foil attached to small pieces of plaster. The thickness of the foil varied from 0.01 to 0.02 m/m, the surface next to the plaster was bright while the exposed surface was blackened, the blackening being probably due to the formation of silver oxychloride. On heating the silver regains its colour. On analysis the sample has the following composition :

	p. 100.
Gold	8.4
Silver	84.9
Copper	4.3
	97.6

W. B. Pollard.

ELECTRUM.

The sample was divided into four parts each of which appeared different.

Part I. — This consisted of a few pieces of plaster coated with silver, the latter being covered with a brown varnish which rendered the silver almost undistinguishable from gold. Where the varnish had been removed or did not cover the silver the latter had blackened. Under the microscope the varnish appears in thick and thin lines as would occur if a brush had been used to apply it to the silver.

The varnish is slightly soluble in ether and readily soluble in alcohol; it gave a negative reaction when tested by the Liebermann Storch method for ordinary resin. The alcoholic solution is precipitated by water. After the action of the alcohol a very small proportion of a dark coloured substance remained; this was insoluble in turpentine but disappeared on heating. After removal of the varnish the sample had the following composition :

	p. 100.
Gold	8.7
Silver	82.5
Copper	8.9
	100.1

Part II. — This consisted of gold leaf to which some black material was adhering. The latter was partly soluble in alcohol giving an extract with a smell suggestive of cedar wood. The gold was light in colour, weighed 0.0158 gram and gave on analysis.

	p. 100.
Gold	82.3
Silver	14.3
Copper	1.5
	98.1

Part III. — This was a small light-coloured piece weighing only 0.0061 gram. Its composition was as follows, but with so small a quantity the analysis is necessarily only approximate :

	p. 100.
Gold	72.1
Silver	17.2
Copper	13.1
	102.4

The percentage of copper is higher than in most samples of gold.

Part IV. — This was a dark coloured piece weighing 0.0067 gram. On analysis it gave.

	p. 100.
Gold	89.5
Silver	11.2
	100.7

There was no evidence of copper in this sample.

W. B. Pollard.

PLASTER.

The sample had the following composition :

	p. 100
Silica	2.73
Oxide of Iron and Alumina	0.26
Lime	51.15
Magnesia	0.28
Loss on Ignition being Carbon Dioxide, Moisture and Organic Matter	45.61
Sulphuric Anhydride	trace
	100.03

Owing to the smallness of the sample the nature of the organic matter, which however was only present in very small amount, could not be ascertained, but there is a certain amount of evidence that it was albuminoid. The sample darkened and gave a smell of burning albuminoid matter on heating, and the water solution, which frothed slightly, gave a yellow coloration when evaporated to dryness and moistened with ammonia.

The plaster, which contains no free lime, consists essentially of calcium carbonate.

W. B. Pollard.

51001

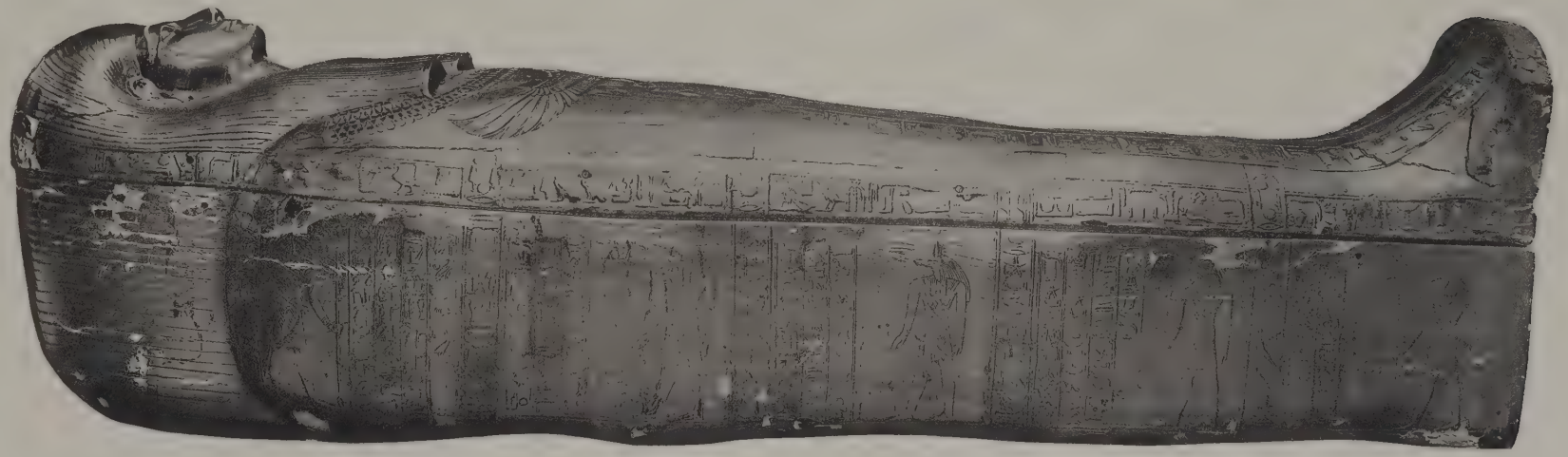
Outer coffin of Yuaa.

Phototypie Berthaud, Paris

51002

Second coffin of Yuaa.

51003



51004

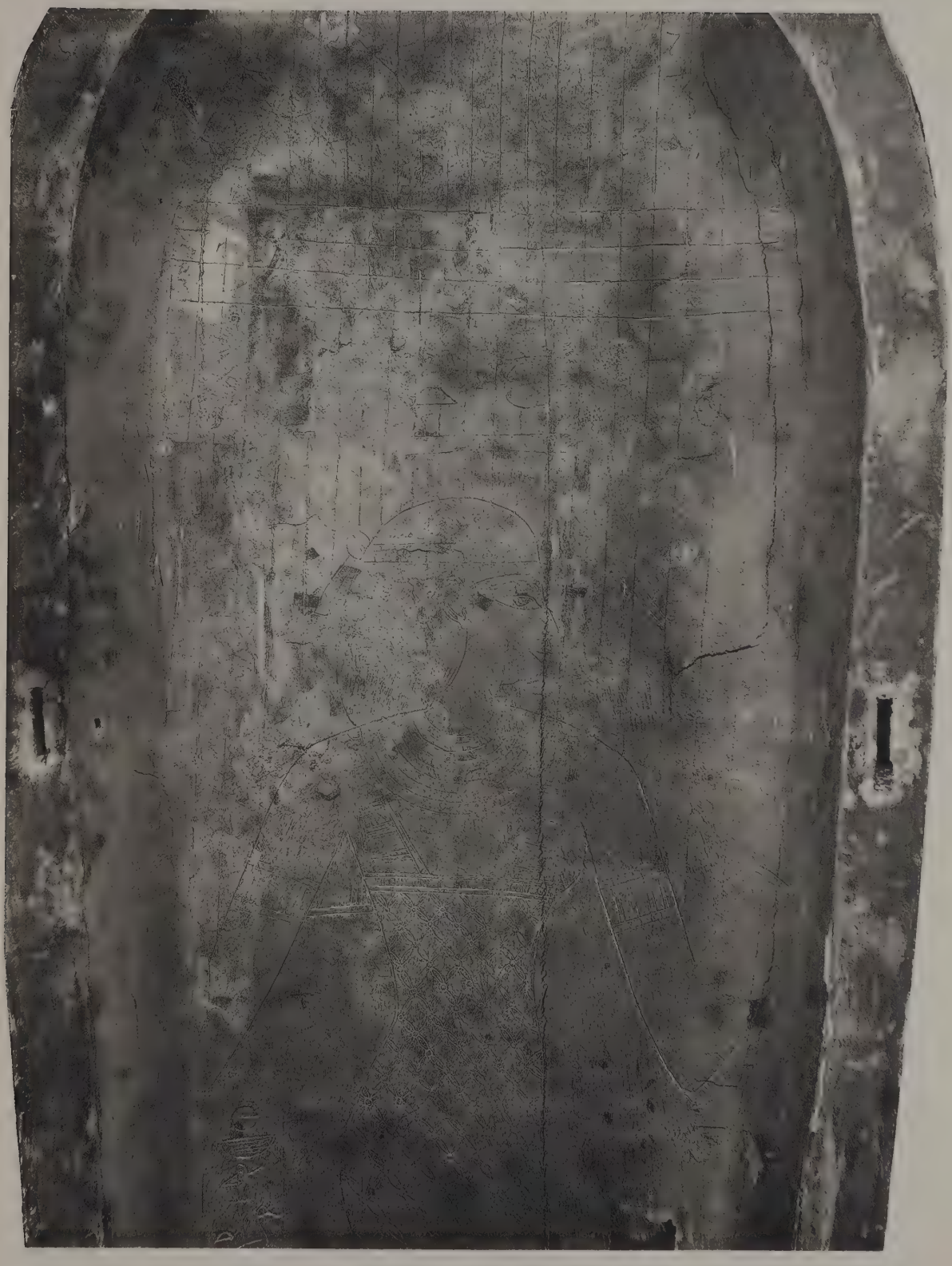
Third and fourth coffins of Yuaa.

51003 51004

Third and fourth coffins of Yuaa. Lids.

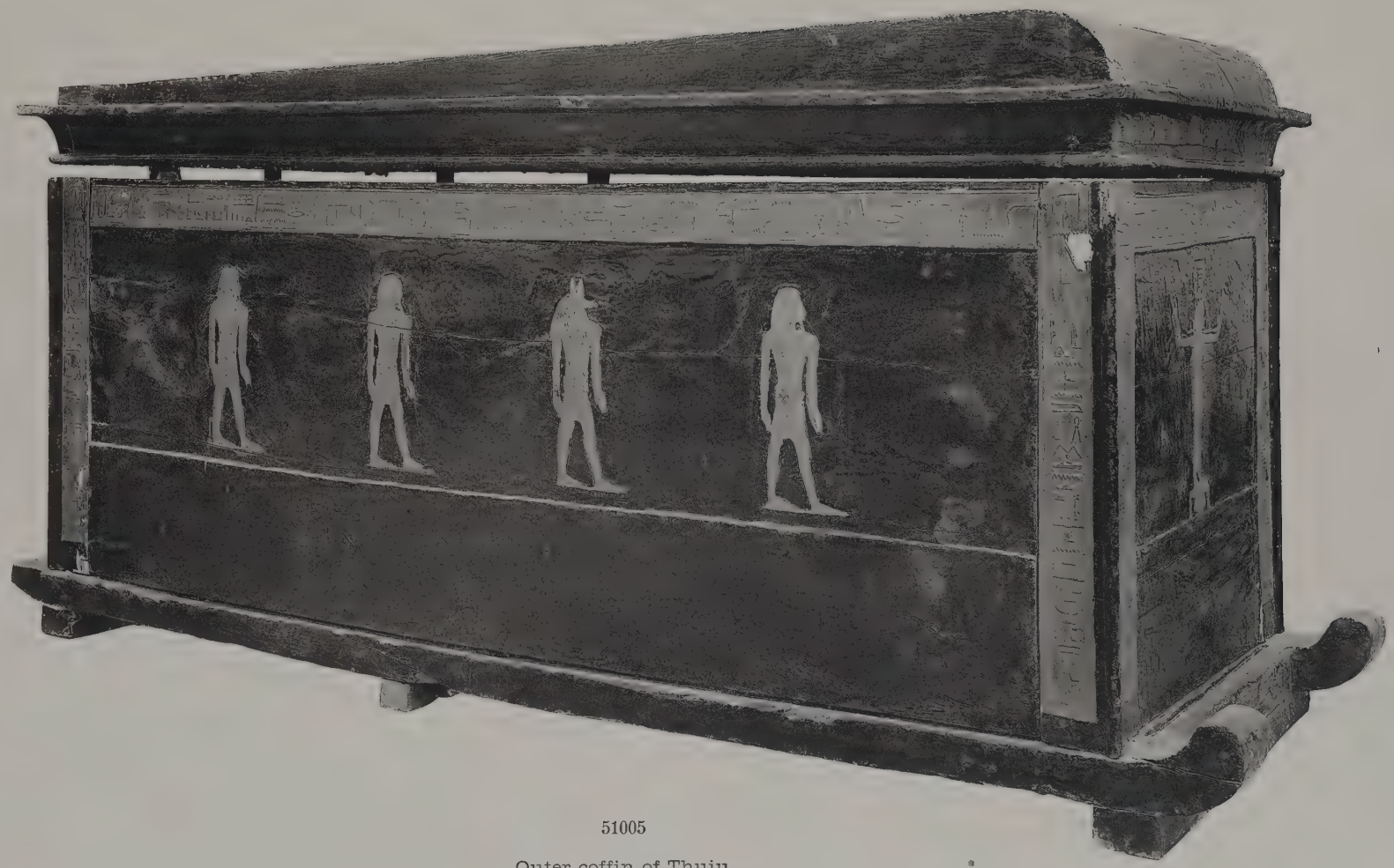
51004

Fourth coffin of Yuaa. Lid.



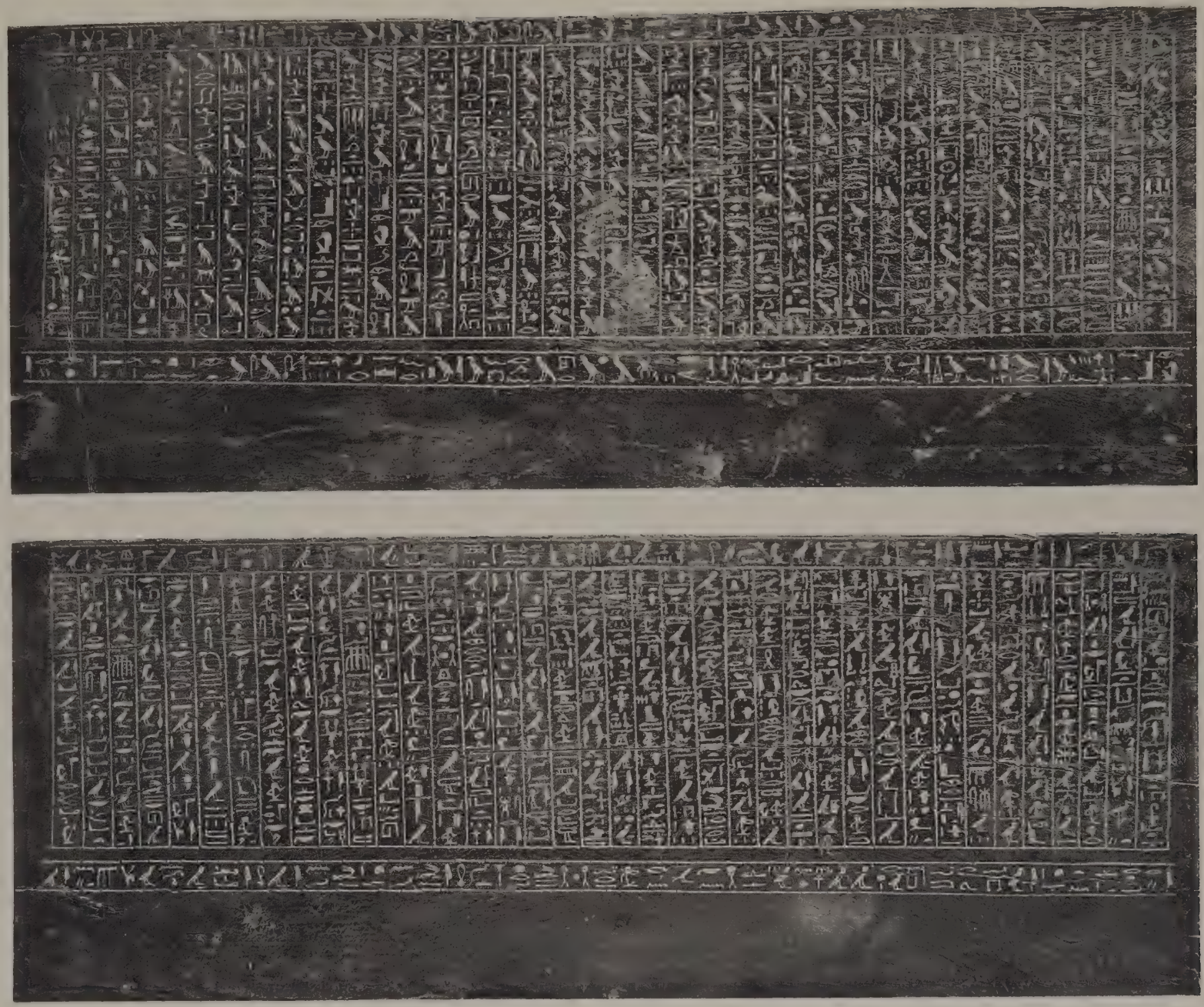
51004

Fourth coffin of Yuaa. Inside.



51005

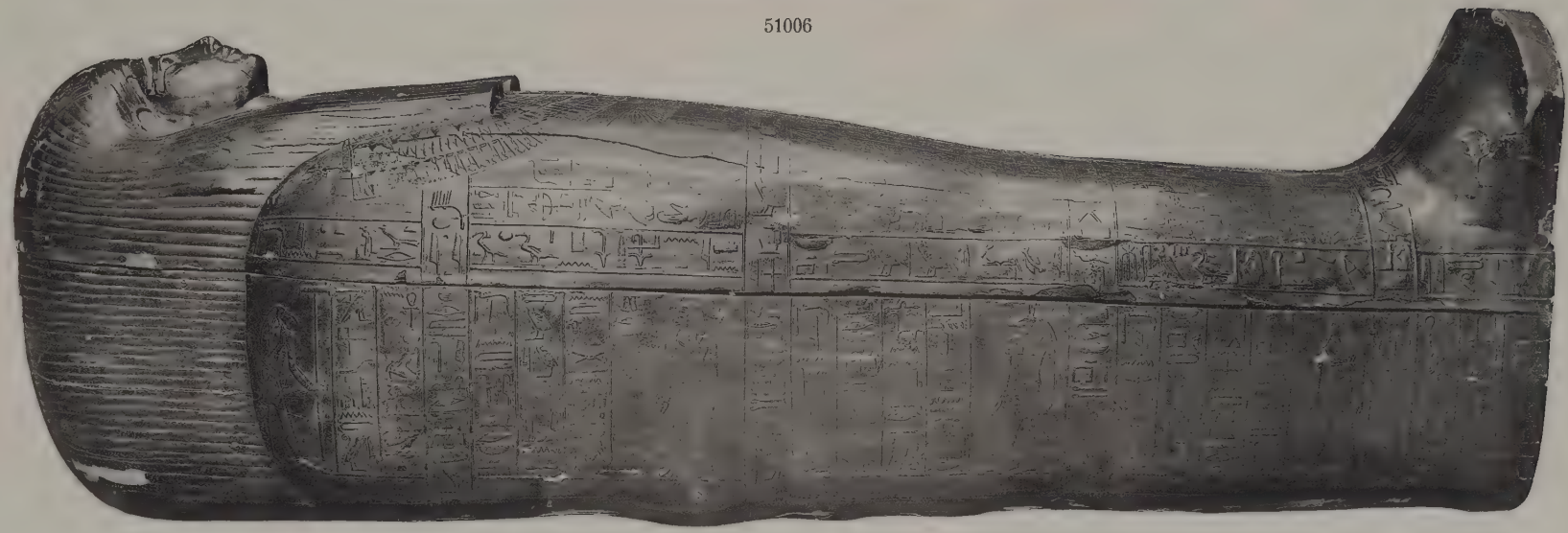
Outer coffin of Thuiu.



51005

Inside of outer coffin of Thuiu.

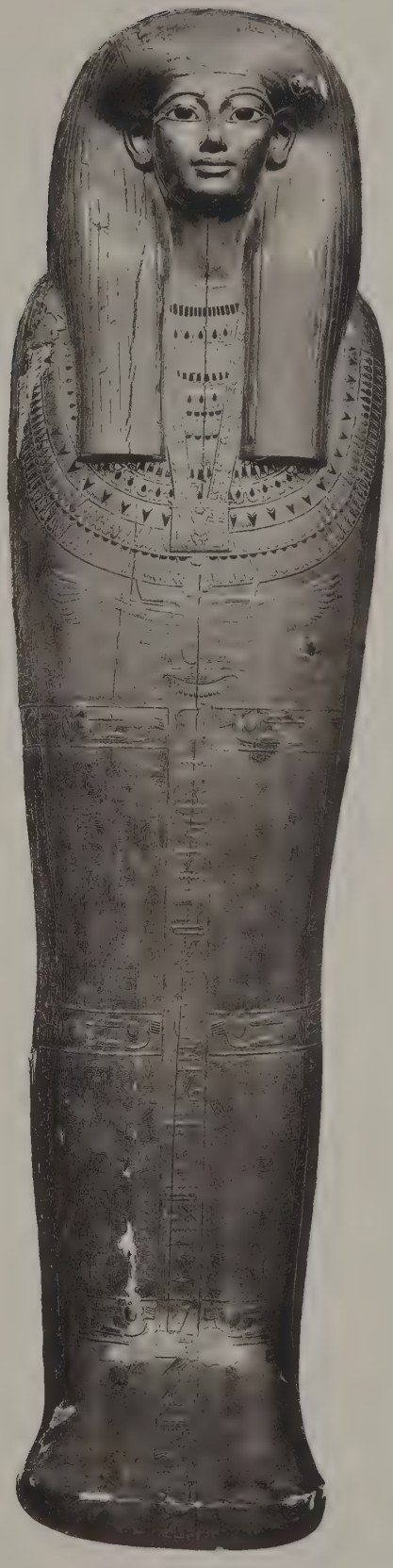
51006



51007

Second and third coffins of Thuiu.

51006



51007

Lids of second and third coffins of Thuiu.

51006

Second coffin of Thuiu.

51007

Third coffin of Thuiu.

51009

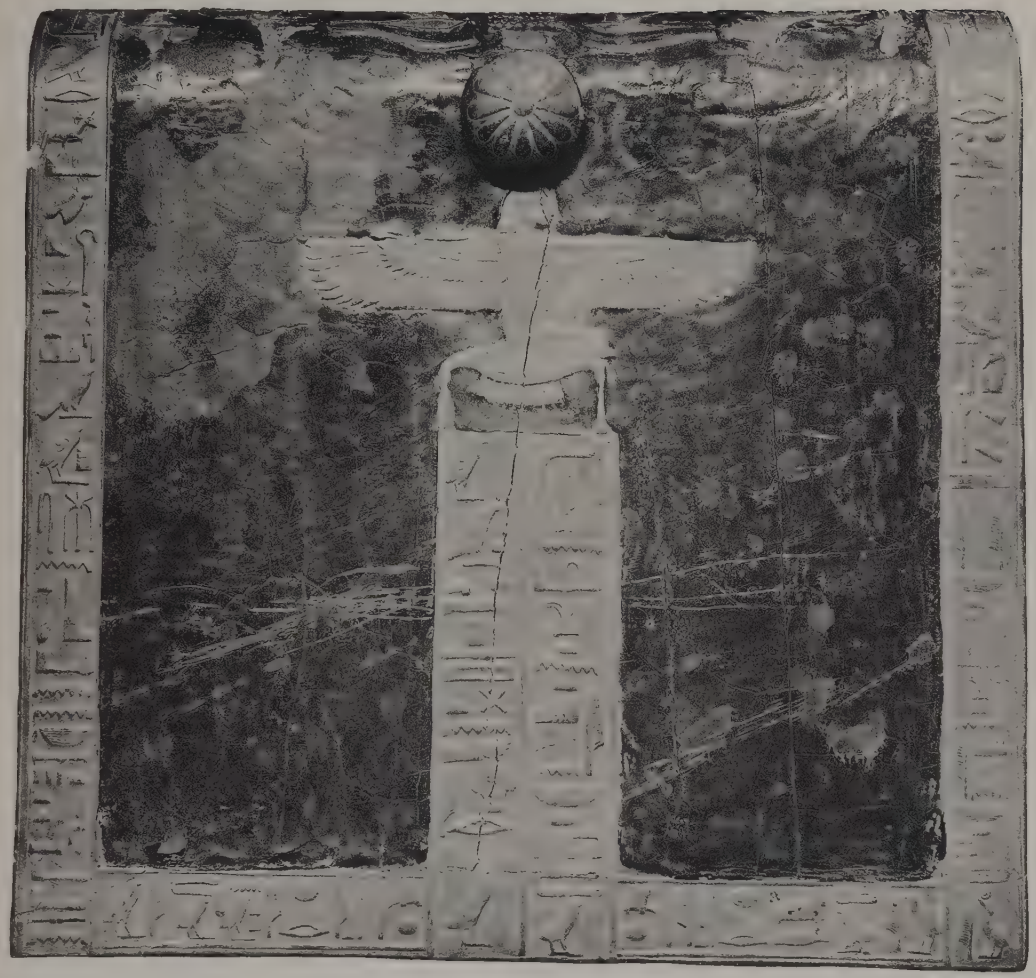
Mask of Thuiu.

51012

Canopic box of Yuaa.

51013

Canopic box of Thuiu.



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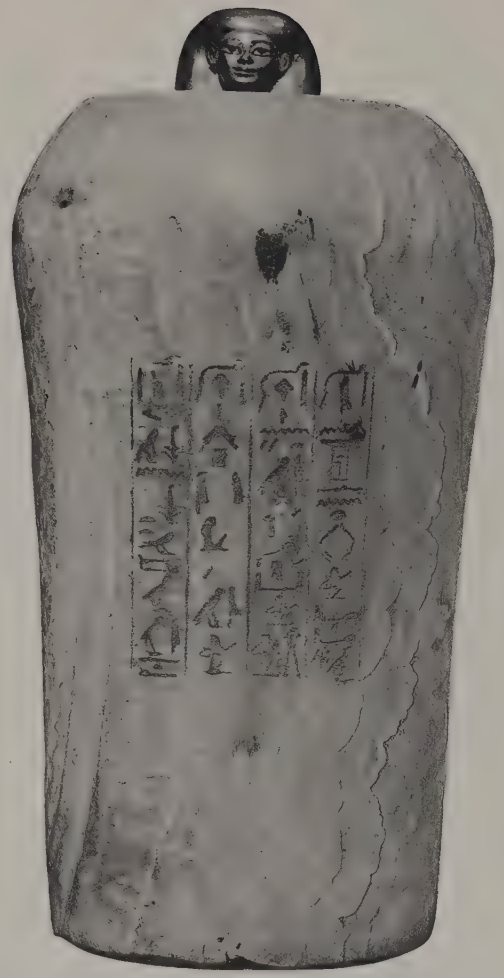


51018

51022

Canopic box of Thuiu, lid. — Canopic vase of Thuiu.

51030 51039 51033 51038 51031

Ushabtis.

51035 51026 51032 51034 51029

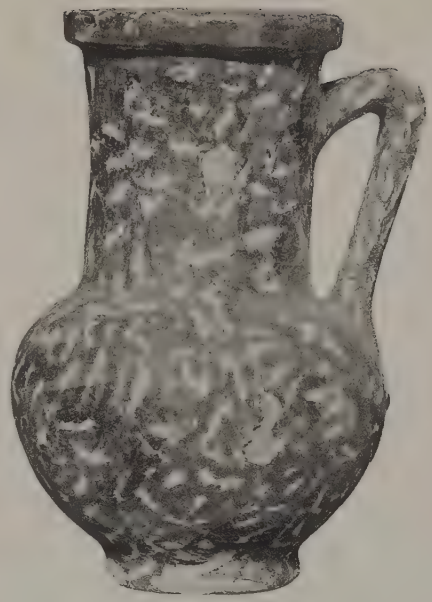
Ushabtis.

51054

Model coffin.

51058

51059



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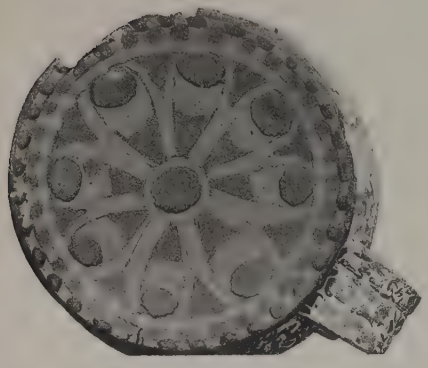
Model vases.



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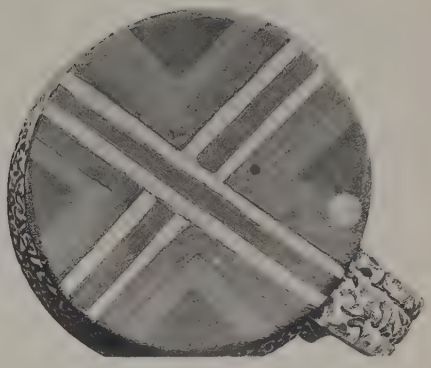

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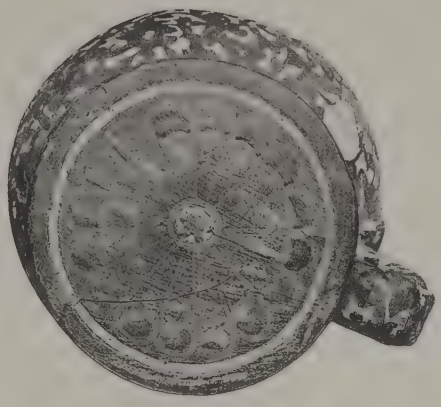

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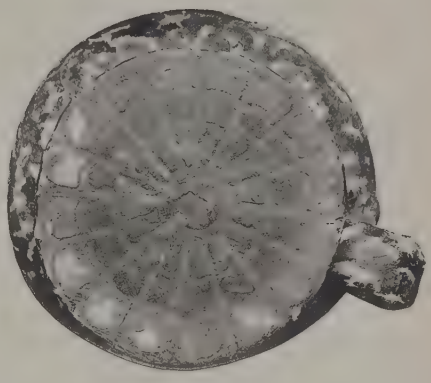

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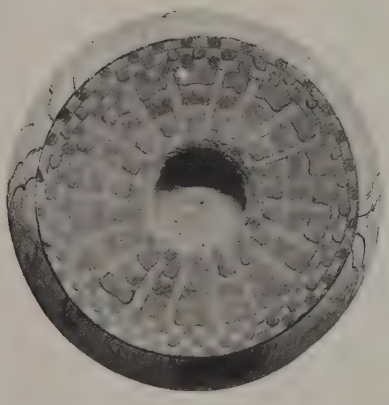

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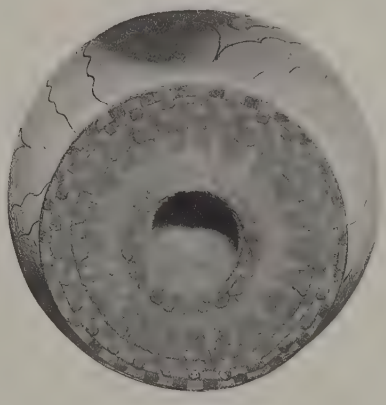

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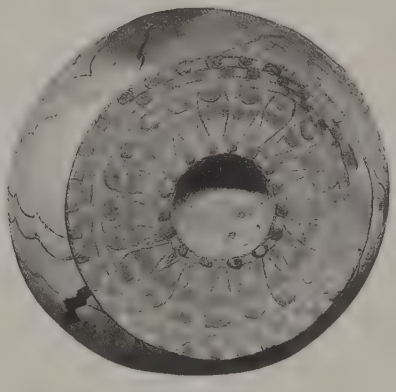

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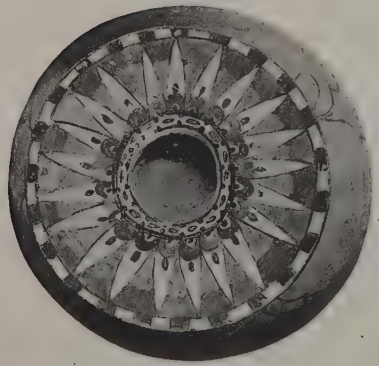

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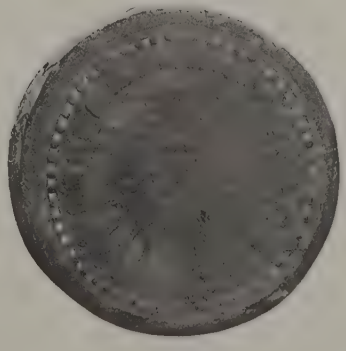

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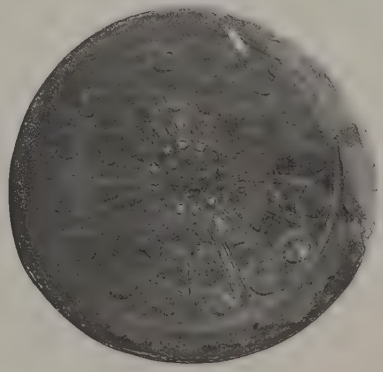
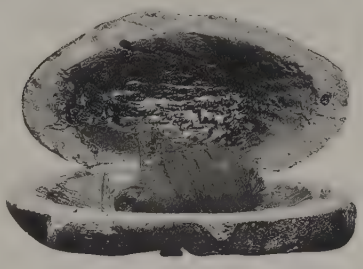


51082

Lids of dummy vases.

51085



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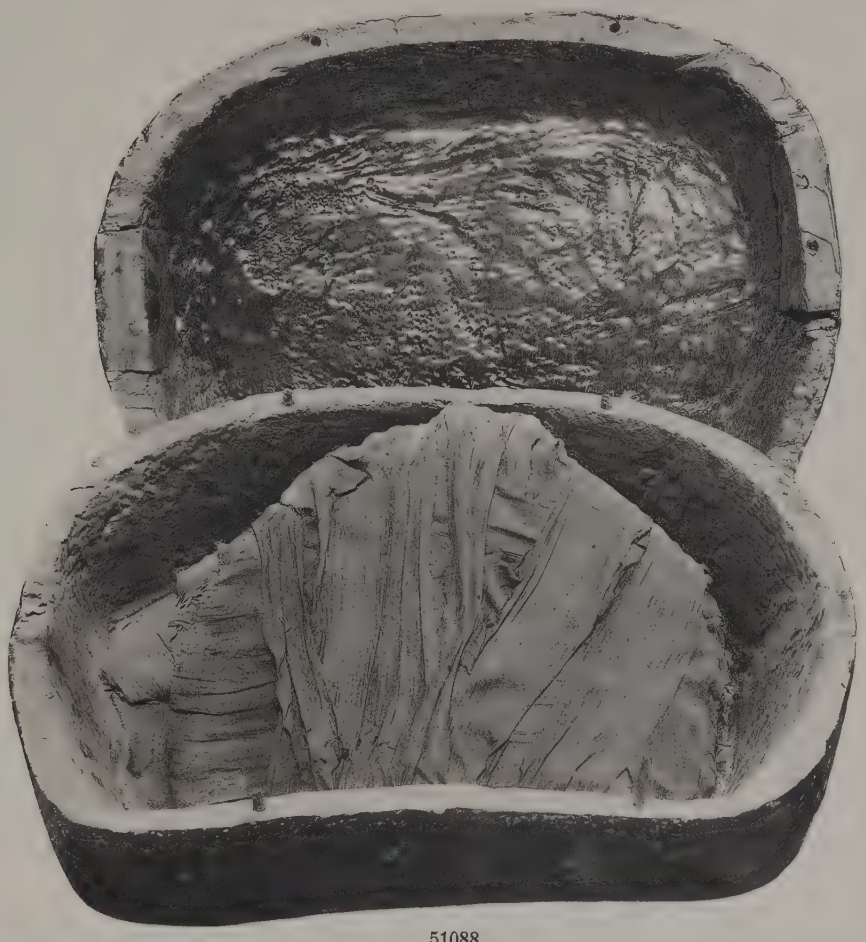
51084

Boxes of provisions.



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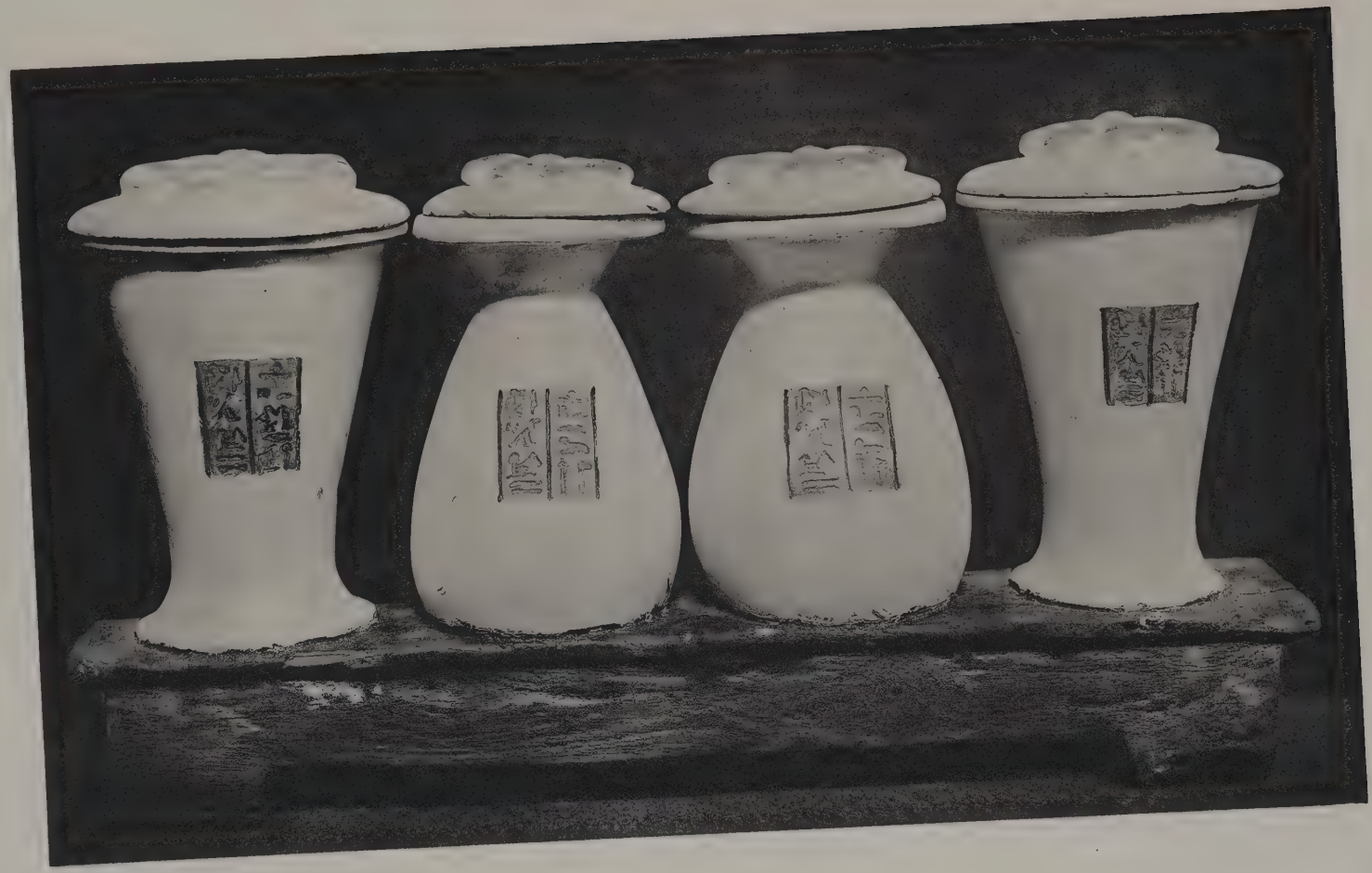
51100

Boxes of provisions.

51102

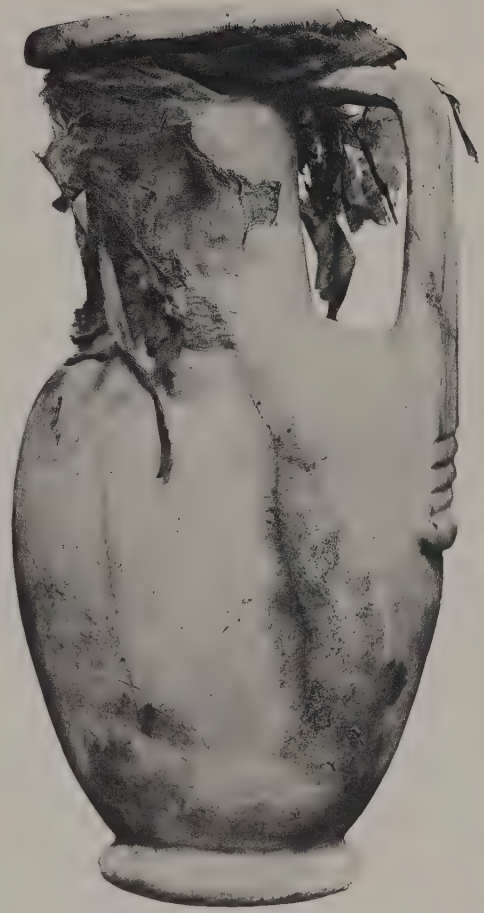
Limestone vases.



51103

Limestone vases.

51104



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51106

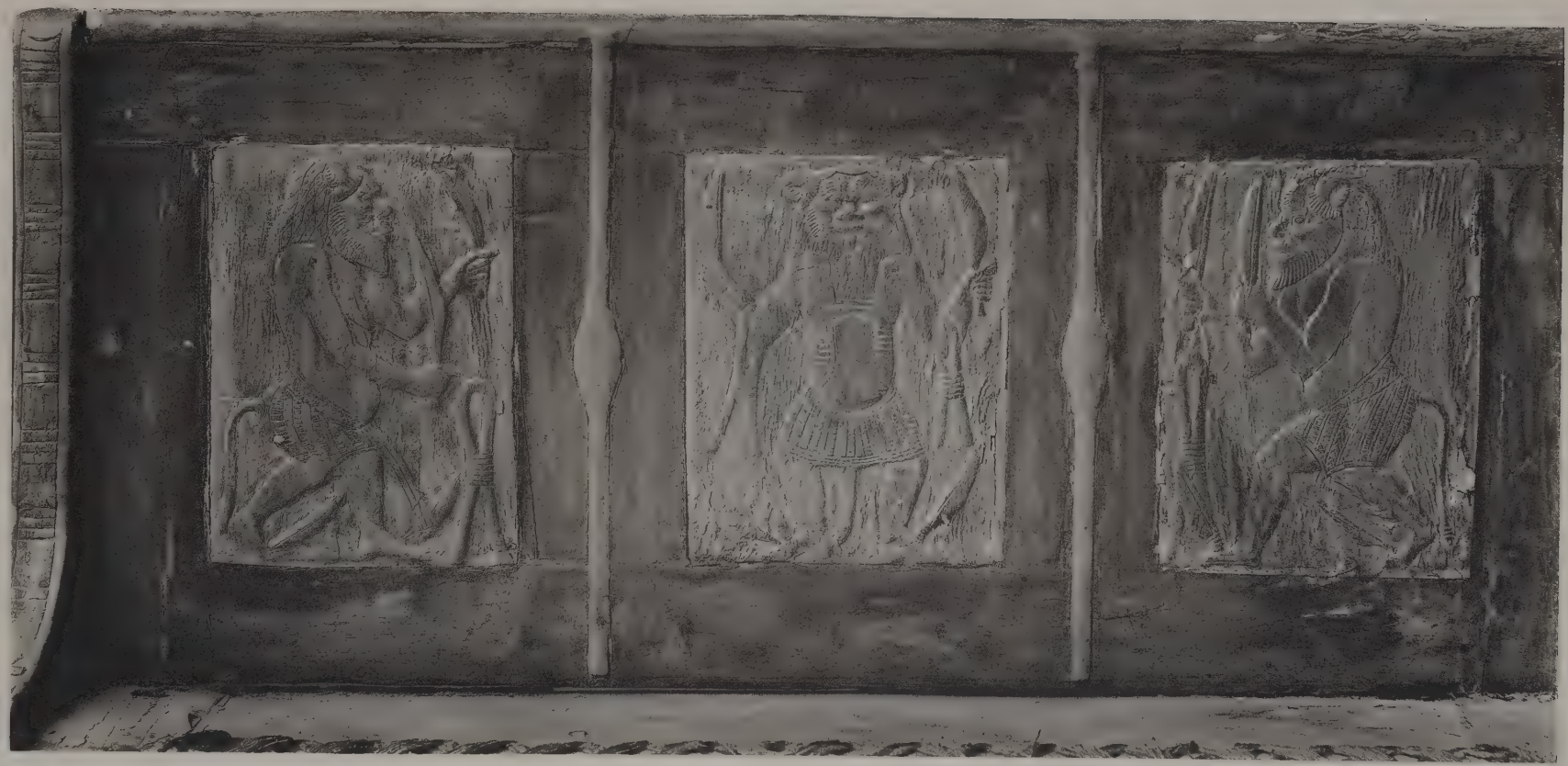
Alabaster vases.

51107

Osiris cenotaph.

51108

51109



51109

Head of bed stead.

51109

Head of bed stead.

51110

Head board of bed stead.

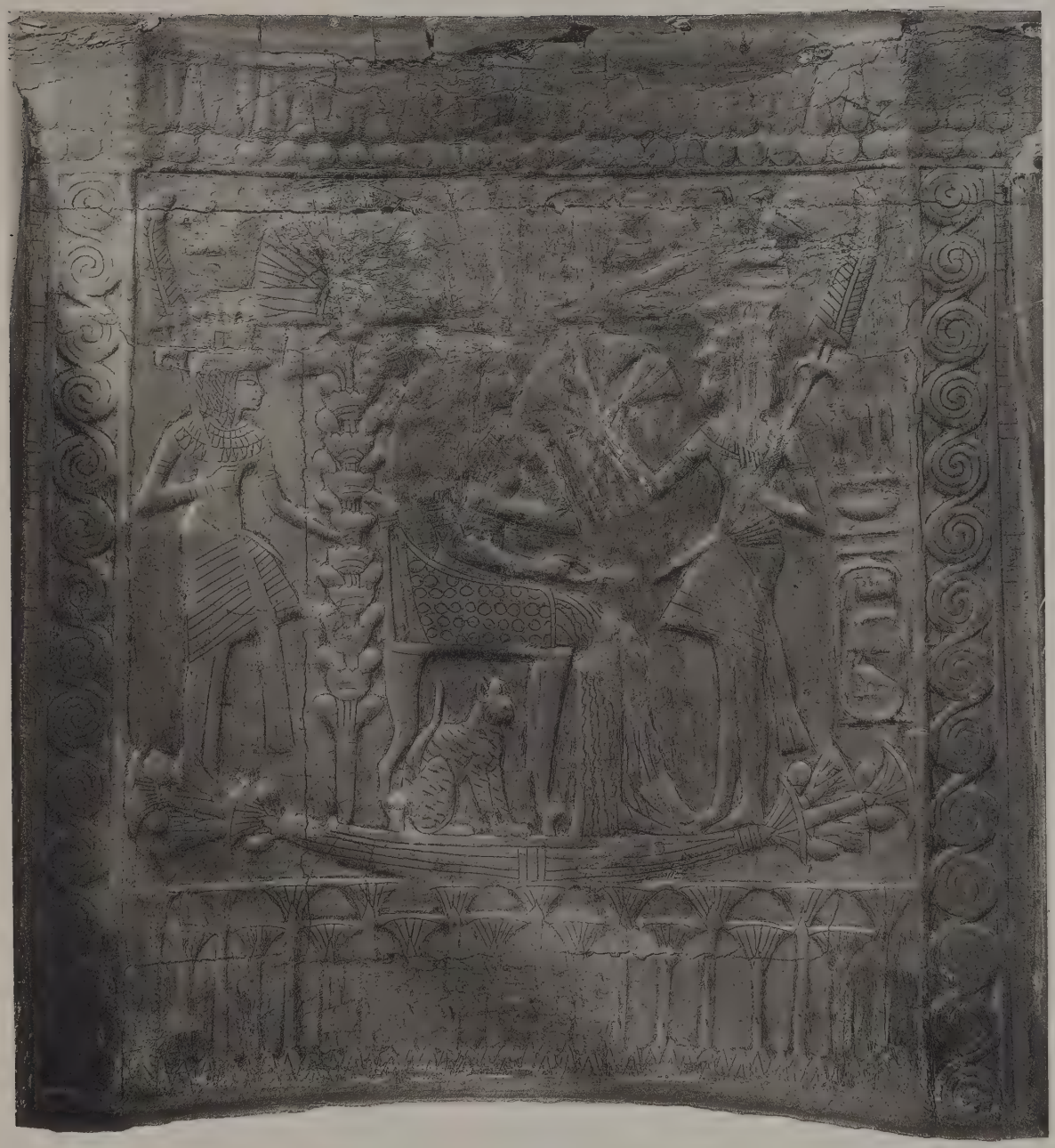
51111

51111

51111

51112

Gilt chair.



51112

Detail of chair.

51112

Detail of chair.

51113

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51113

Inside of chair back.

51113

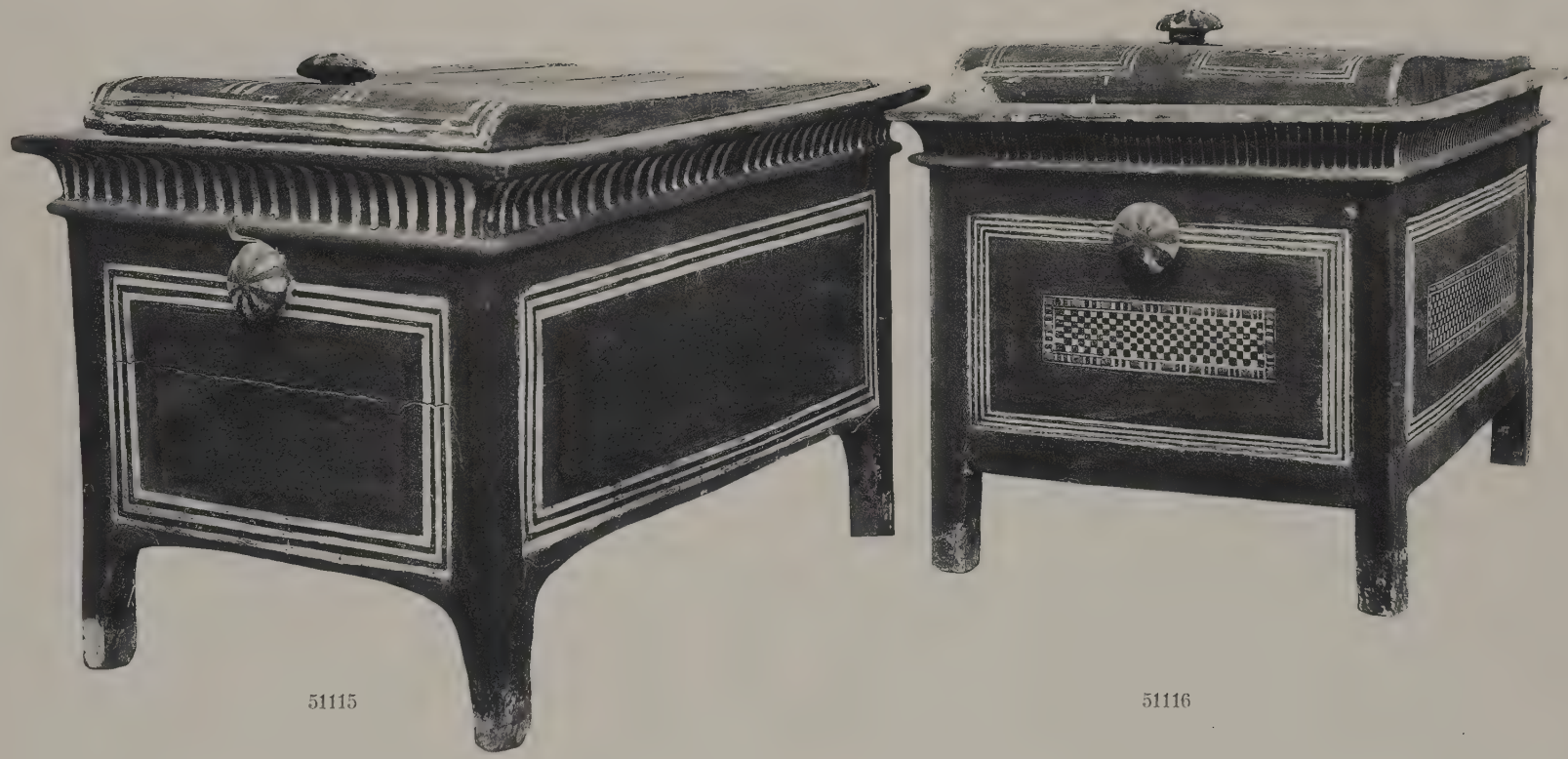
Detail of arm of chair. Right outside.

51113

Detail of arm of chair. Left outside.

51113

Detail of chair. Inside.



51115 51116

Wooden boxes.

51117

Jewel box.

51118

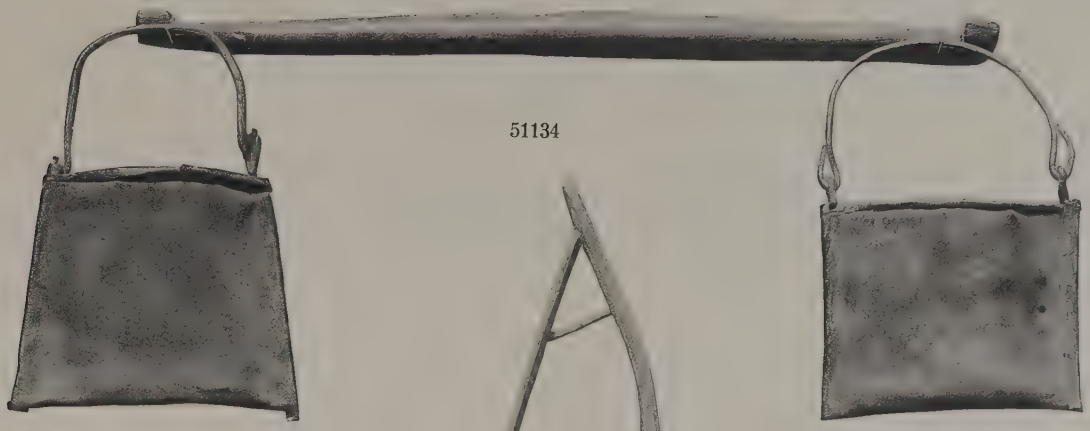
Jewel case.

51117

51118

51119

Basket for wigs.



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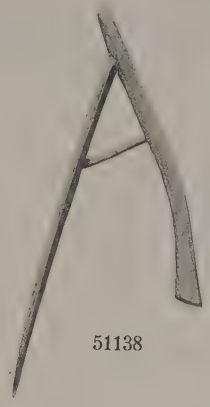

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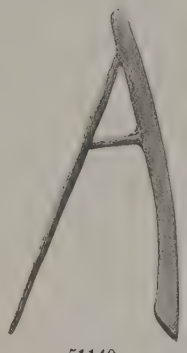

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Models tools, scarabs, amulets.

50173

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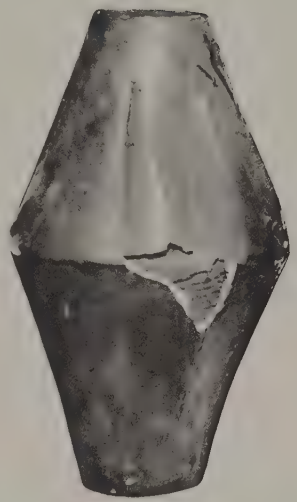

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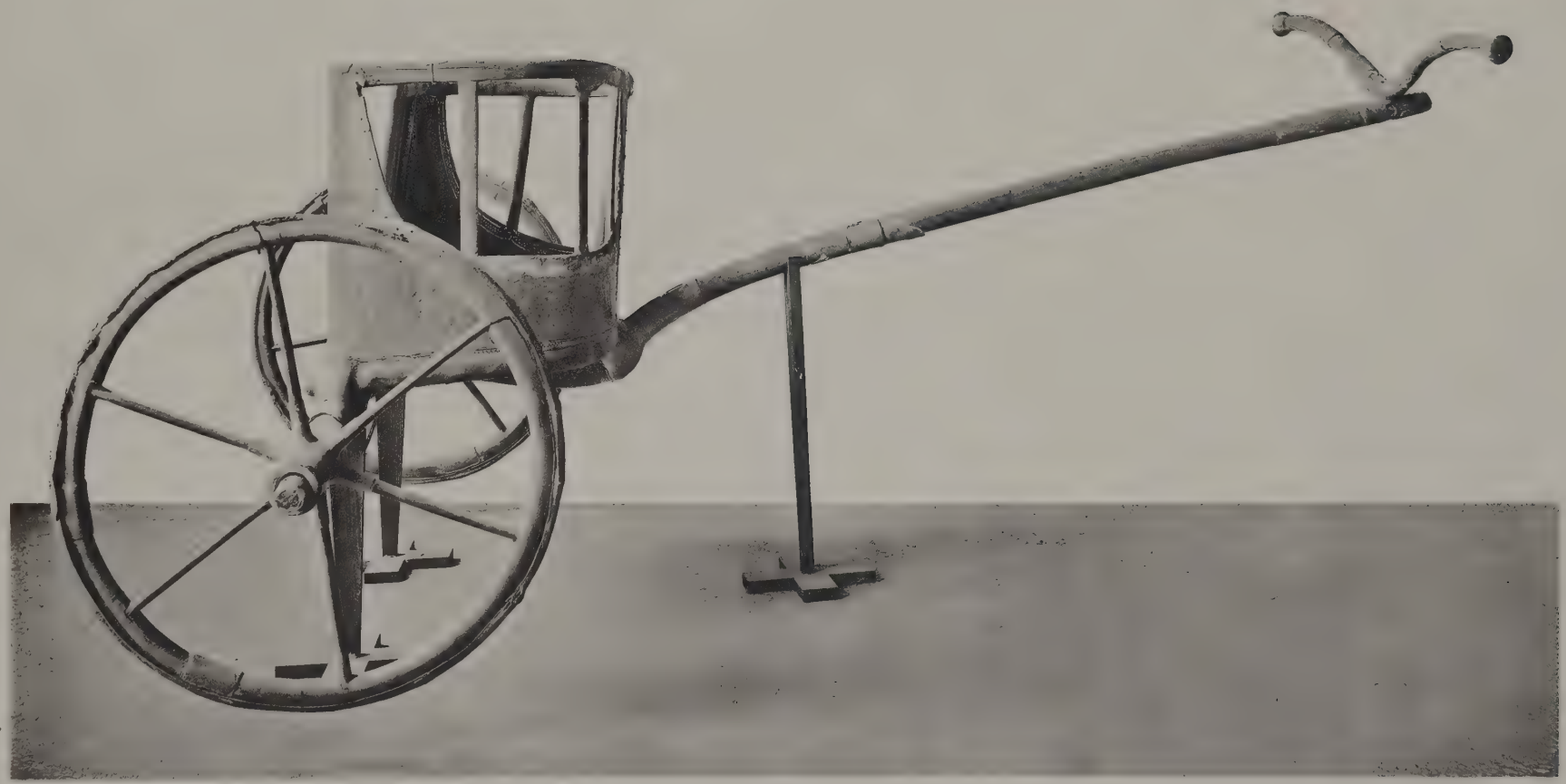
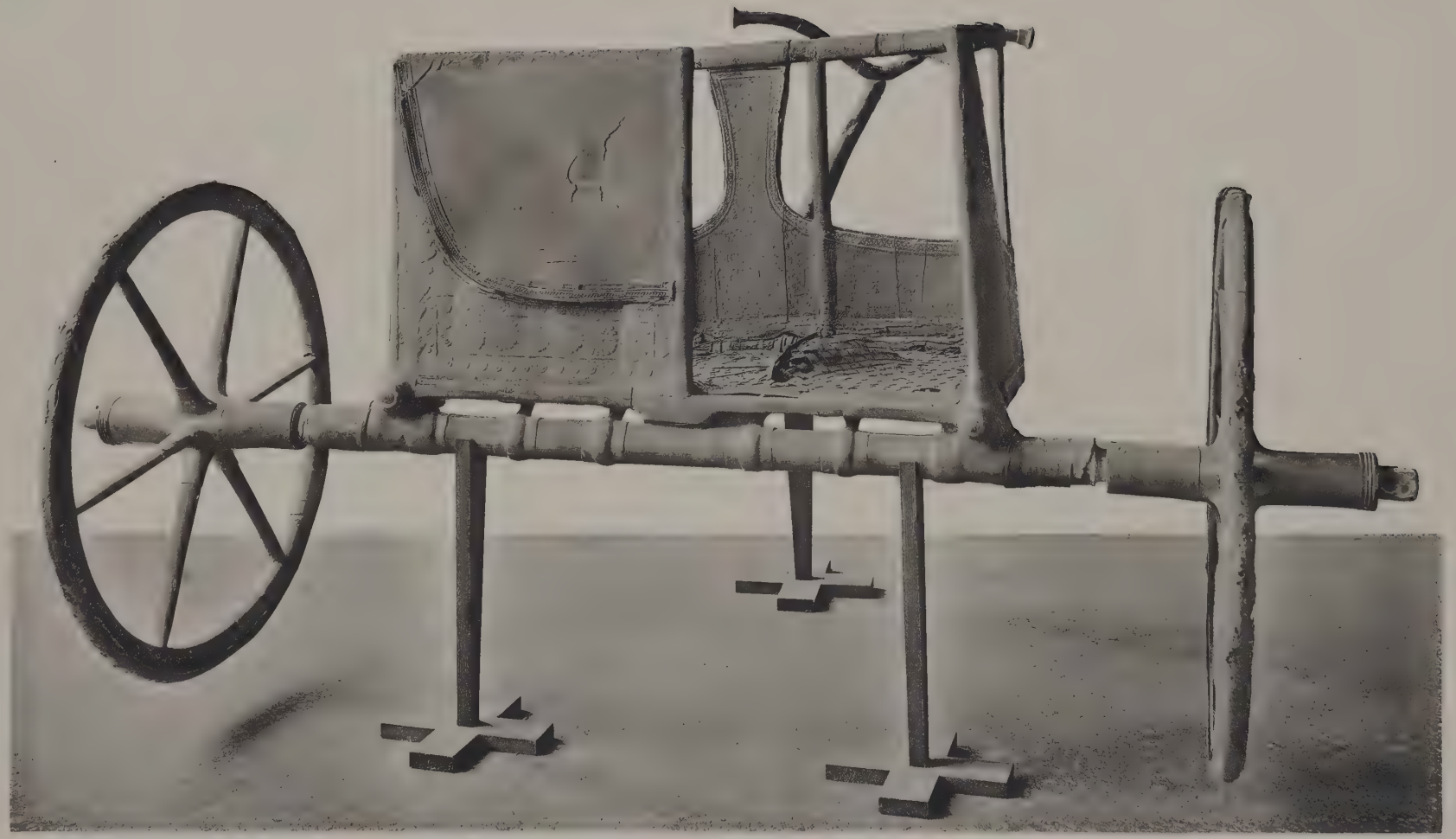


51188

Chariot



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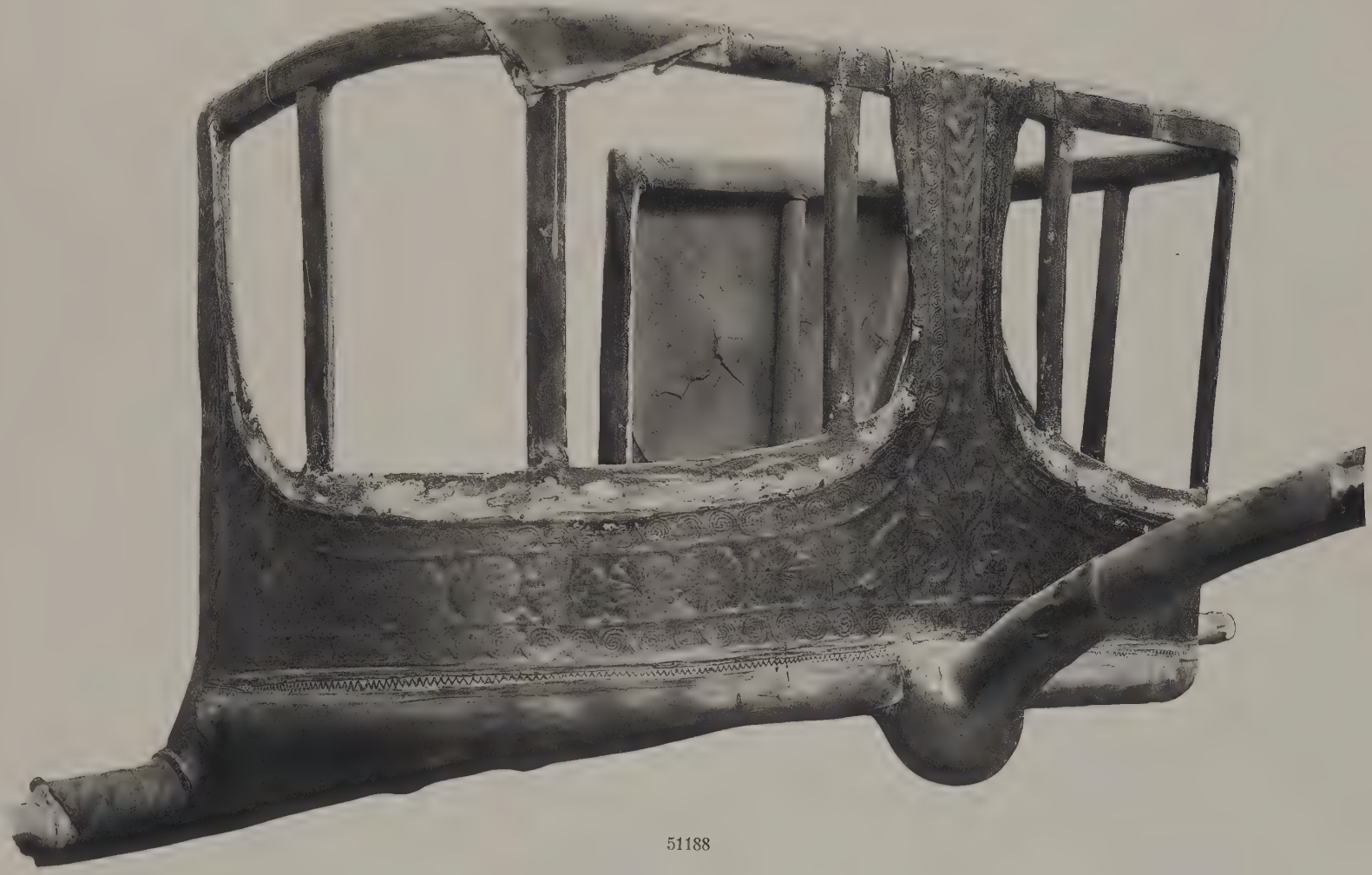
Chariot

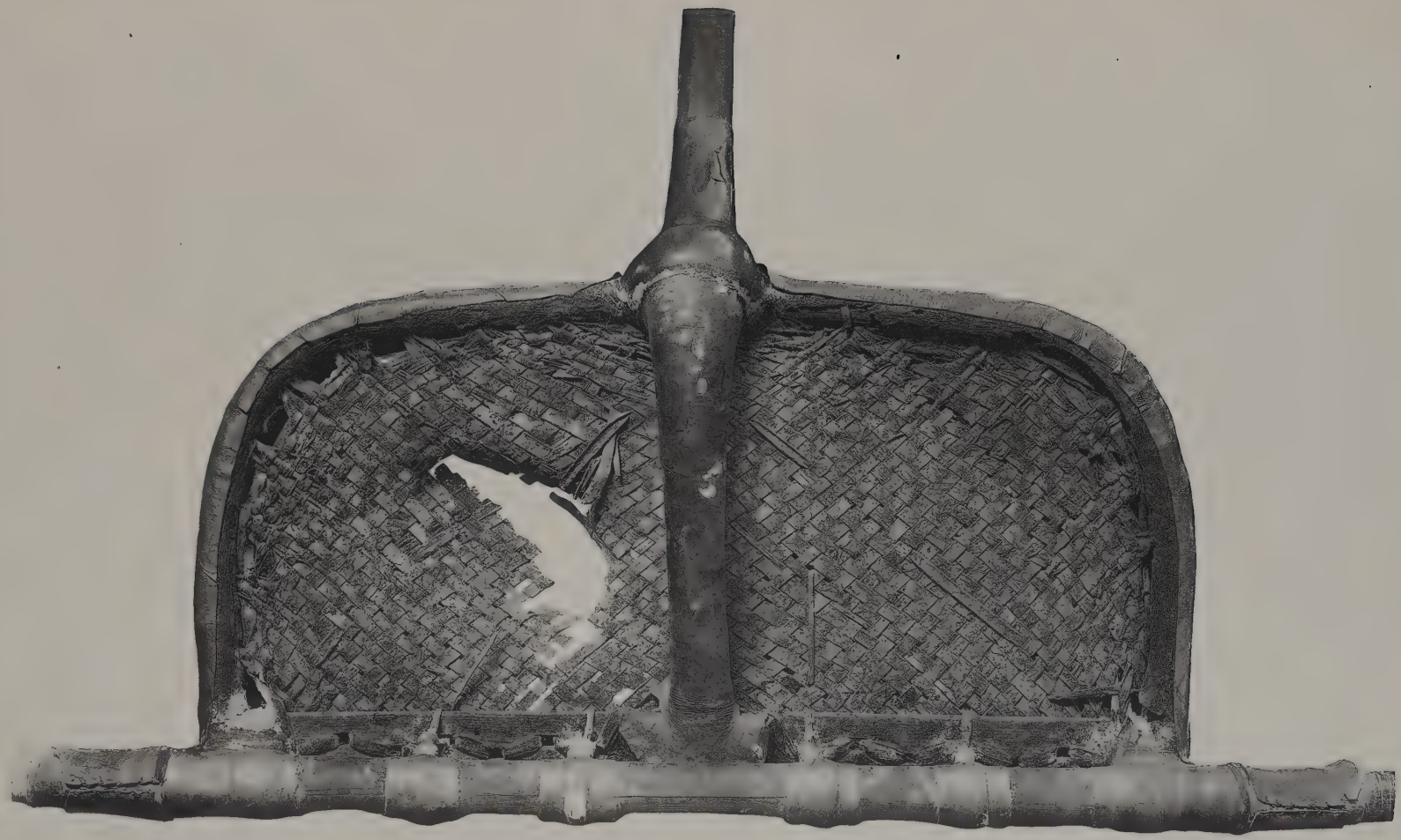


51188

Detail of chariot.

51188

Detail of chariot.



51188

Floor of chariot.

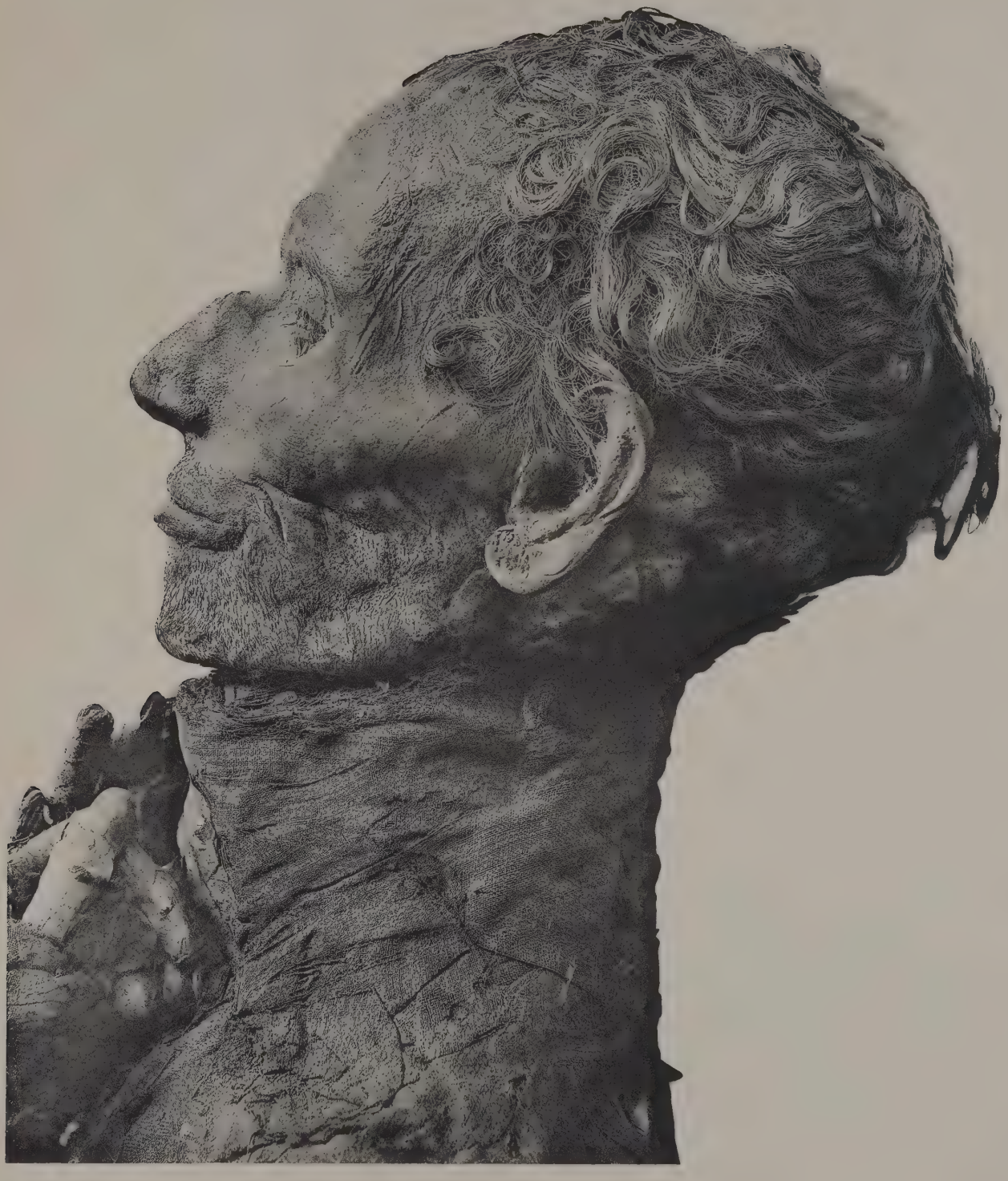
Phototypie Berthaud, Paris

51188

Detail of wheel.

51190

Head of Yuaa.



51190

Head of Yuaa.

51191

Head of Thuiu.

51191

Head of Thuiu.

Phototypie Berthaud, Paris